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To assist FLES teachers, language teaching techniques are described and illustrated with sample materials in Spanish and French. These materials usually illustrate techniques for the middle and upper elementary school grades, and would also be pertinent for other languages. There are sections on listening comprehension, pronunciation, dialogs, narratives and descriptions, and incidental learning. There are suggestions on how to incorporate simple visual materials, games, and songs into the learning process. The testing of oral skills is discussed. Some brief hints on the introduction of reading and writing skills and on the use of a teacher's guide are also included. (AF)

OE-27007

Modern foreign languages in the elementary school

Teaching Techniques

U.S. DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE
Office of Education

Highlights

The learning activities make use of the child's acceptance of new patterns of sound and structure as the way to say what he wants to say.

The language materials to be learned in a given grade are limited in order to allow sufficient time to establish good language habits.

The foreign language for any age group in the elementary school is taught in an atmosphere of informality in which the teacher offers the pupil the opportunity to participate in a variety of activities that give him a satisfying experience in using the new language.

One of the most important outcomes of the foreign language program in the elementary school is the development of positive attitudes toward foreign language learning and toward people who speak other languages.

Most of the mimicry or repetitive experiences are done in some form of choral response, for all pupils need the maximum amount of drill in speaking.

The language materials for each grade make use of common forms of communication, such as dialogs, stories, dramatizations, descriptions, questions and answers, and rejoinders.

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Modern foreign languages in the elementary school

Teaching Techniques

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FL 000 828

U.S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE
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Office of Education
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Foreword

THE GROWING PRACTICE of beginning instruction in a modern foreign language in the elementary school has created a need for many classroom teachers to become oriented to a whole new field of foreign-language teaching methodology and materials. Since teachers tend to think of language instruction in terms of the English-language arts, the language which their pupils had learned to understand and speak before starting to school, they need new techniques for language habit formation when a second language is introduced. While essentially, the process by which the preschool child learned his first language is duplicated, the learning activities must be suited to the interests and abilities of the age group concerned. The purpose of this publication is to suggest procedures which will be useful to teachers who need assistance in this field.

MODERN FOREIGN LANGUAGES IN THE ELEMENTARY SCHOOL: TEACHING TECHNIQUES is one of several publications offered to teachers of foreign languages as a service of the Science, Mathematics, and Foreign Language Section of the Division of State and Local School Systems, under title III of the National Defense Education Act of 1958.

This bulletin, which describes a variety of teaching techniques now in use and gives examples of types of materials that have been developed for the elementary school classroom, has been written by Miss Elizabeth Keesee, specialist in the U.S. Office of Education. She wishes to recognize Dr. Marjorie C. Johnston, specialist for foreign languages, U.S. Office of Education, for her many helpful suggestions in the development of the manuscript, and to Dr. Herbert A. Smith, Chief of the Science, Mathematics, and Foreign Language Section, for assistance in editing.

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Assistant Commissioner
Division of State and Local School Systems

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Director, Aid to State and Local Schools Branch
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Modern Foreign Languages in the Elementary School: Teaching Techniques

Introduction

WHEN a school system is considering the introduction of a modern foreign language in the elementary school, various questions concerning purposes, organization, administration, staff, choice of language, continuity, articulation, and evaluation all need careful study. Information relative to such considerations is available from many sources.[1]

The present bulletin is intended to assist the classroom teacher in schools where a foreign language elementary school (FLES) program has been established. Sample materials to illustrate several widely used teaching techniques are included for Spanish and French, the foreign languages most commonly taught in the elementary school. Similar materials can of course be developed for other languages. These suggested materials illustrate for the most part techniques usable in the middle and upper grades.

Teaching techniques necessarily reflect the objectives of the program. The type of learning characteristic of a given age group also helps determine the choice of method. Before the age of 10, for example, language learning is predominantly imitative and is most often a byproduct of the child's activity. Learning a second language, like the first, is not so much a subject of study as it is a way of doing interesting things. Hearing and speaking the foreign language, which are incidental to a situation, afford direct experience and enjoyment in communicating something of importance in the situation. The young child accepts the speech patterns which accompany an action with no thought of translating them to and from English. A FLES program, therefore, which begins before the sixth grade will be planned to take advantage of this high level of imitative learning. As the child approaches adolescence, his growth in reasoning and ability to analyze may cause him to try to relate the new language to his own. If the teacher carefully avoids comparing the two languages or translating, the older pupil may also learn to speak the second language naturally and fluently.

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[1] For example:

Birkmaier, Emma, "Modern Languages," *Encyclopedia of Educational Research.* New York, N.Y.: Macmillan & Co., 1960.

Brooks, Nelson, "The Meaning of FLES," *Teacher Education Quarterly*, 41: 27–29, Fall 1958. Connecticut State Dept. of Education, Post Office Box 2219, Hartford, Conn.

Johnston, Marjorie C. *and* Ilo Remer, *References on Foreign Languages in the Elementary School.* Washington, D.C.: U.S. Office of Education, June 1959.

Jovaux, Georges J. *and* Donald A. Yates, "Languages—When and How." *College of Education Quarterly*, Winter Issue 1960. Michigan State University, East Lansing.

Looking Ahead in Foreign Languages in the Elementary School Curriculum. California State Department of Education, Division of Instruction, Bureau of Elementary Education, Sacramento, Calif., January 1960.

McGrath, Earl J., "Language Study and World Affairs." *School Life*, 34: 129–130, June 1952.

Penfield, Wilder *and* Lamar Roberts, *Speech and Brain-Mechanisms.* Princeton, N.J.: Princeton University Press, 1959. 299 p.

The foreign language for any age group in the elementary school is taught in an atmosphere of informality in which the teacher offers the pupil the opportunity to participate in a variety of activities that give him a satisfying experience in using the new language. Yet, although the activities are informal, learning is not left to chance; the teacher plans his time well; the learning materials recur systematically and at regular intervals in new contexts. The change of pace is frequent, and the teacher uses a repertory of varied techniques and materials which correlate with other activities of the grade. Whatever the technique, its purpose is to help pupils acquire a set of habits through which they can speak another language easily.

Skills are developed only through practice, and proficiency is reached when practice follows a planned sequence. First in order is understanding. The child recognizes the pattern of sounds that he hears and attaches meaning to it. Only after he understands a given pattern of sound well does he try to repeat it. As in English, he will always understand a considerable amount of the language which he does not attempt to speak. The second step is the imitation of the model. The model is presented as many times as needed for accurate and unhesitating imitation. During the mimicry practice, the child is memorizing the expression, and he repeats and repeats until he is able to say the expression on his own without the model. This stage, repetition, is crucial, and teachers need to understand that pupils who seem not to progress well ordinarily have not had enough practice.

Once a child is able to say an expression effortlessly on his own, he begins to add or substitute other words and phrases within the framework of the expression he has memorized. In second-language learning the teacher can guide the pupils in making many interesting variations of the expressions which are first learned through mimicry and memorization. For example, after the pupils can say "John is playing in the park," they can quickly learn to say:

John is playing at home.
John is playing at school.
John is playing in class.
John is playing in the yard, etc.

The child reaches an advanced stage in language habit formation when he is able to choose from his repertory of basic expressions whatever is appropriate in a given situation. From the memorized expressions he not only selects and makes variations, but, more important, he is also able to make substitutions to express his own ideas. This stage of learning leads ultimately to easy self-expression in the new language. In second-language teaching, the pupils must be guided through these steps:

1. Recognition
2. Imitation
3. Repetition
4. Variation
5. Selection

This is not to say that children are or should be conscious of these various stages of learning. They approach the language as a whole and learn much incidentally, depending upon their degree of absorption in the activity. To them, the whole process of recognizing and imitating sounds, repeating and enlarging the scope of what they can say through variation and substitution, is simply speaking the language.

As the teacher plans the learning activities and chooses the materials and techniques best suited to the age and interests of the particular group, several basic facts about the nature of language must be kept in mind.

1. Language is speech—something to say.
2. Language is used in connected discourse and is not presented as lists of words.
3. The language is spoken at a normal rate of speed to express complete thoughts. From the beginning the limited amount practiced ought to sound like the native speaker.
4. When speaking a language, attention is focused on the idea being expressed, not on the form and order of the words.

In second-language learning the natural progression for acquiring skills will be the same as for the first language—hearing and speaking, and later reading and writing. But because of the schoolchild's growing maturity the period of exclusively aural-oral practice in the second language can be shorter than the 5 or 6 years spent in learning the mother tongue before reading and writing were begun. After the pupils are able to speak and understand the foreign language in everyday situations and after their reading in English is well established; they may start reading in the second language what they already speak and understand readily. This stage of learning generally is reached in the elementary school after 2 or 3 years of oral practice in the foreign language.

One of the most important outcomes of the FLES program is the development of positive attitudes toward foreign-language learning and toward people who speak other languages. Because of this general educational aim, therefore, most schools offering a FLES program give all the children an opportunity to participate. The teacher should be aware that all can succeed, even though many individual differences will become apparent. Since many of the children who have some experience in second-language learning in the grades will not elect to continue the study in high school, it is particularly important that they should gain confidence in their ability to learn a foreign language and some realization of the importance of learning to communicate directly with other peoples. The more proficiency the individual acquires in the language the more he will develop insight into the thought processes and characteristics of the people who speak the language. Growth in cultural understanding goes hand in hand with the acquisition of foreign-language skills. The art of the teacher in a FLES program is to devise second-language learning experiences which will give the pupils a sense of accomplishment and which will achieve these general educational objectives. Oral mastery of the language is a gradual process. Teachers and parents need to be reminded that language learning is a lifelong task and that children who gain facility in a second language should be given many opportunities to use it and to continue their learning

Listening Comprehension

Some devices that teachers use to help pupils develop good listening habits do not require a verbal response. An example of this type of practice is the request. The teacher asks the pupils to do something in the classroom. He will repeat the same directions in a variety of combinations so that many actions can be performed without involving new words in each request. Example:

	Spanish	French
Open the door.	Abran la puerta.	Ouvrez la porte.
Look at the door.	Miren la puerta.	Regardez la porte.
Open the book.	Abran el libro.	Ouvrez le livre.
Go to the door.	Vayan a la puerta.	Allez à la porte.

The teacher uses this comprehension practice only for a few minutes each day, either at the beginning of the class or at the end.

On the first day, the teacher presents the command to the class. First he gives the command verbally; then as he repeats the command, both he and the class together go through the motions indicated by the command. As each new command is added, those previously presented are repeated. Example:

T. Open the door. (Action to indicate meaning)
T. (& Class). Open the door. (Teacher signals class to give motion of opening the door)
T. Look at the door. (Action to indicate meaning)
T. (& Class). Look at the door.
T. (& Class). Open the door.
T. (& Class). Look at the door.
T. Look at the book. (Action to indicate meaning)
T. (& Class). Look at the book.
T. (& Class). Open the door.
T. (& Class). Look at the door.
T. (& Class). Look at the book.
T. Open the book. (Action to indicate meaning)
T. (& Class). Open the book.
T. (& Class). Open the door.
T. (& Class). Look at the door.
T. (& Class). Open the book.
T. Go to the door. (Action to indicate meaning)
T. (& Class). Go to the door.

On the second day the teacher gives the same directions again and indicates the meaning by accompanying the request with action. The second time through the list the pupils respond without the teacher's indicating the actions. After a few days one or two new requests are added. No one is expected to remember all of the requests at any one class session, but as the first requests are learned, they are dropped from the current list and used at regular intervals for review. The learning experience is gradual.

As soon as all of the class seem to respond well in unison, the teacher changes to the singular and calls upon one pupil to perform the action. Since this is basically an exercise for comprehension, the teacher alternates between individual pupils and the whole group so that a rapid pace may be maintained. This type of exercise—

1. Duplicates the natural learning of comprehension, in that a person begins to understand gradually
2. Gives the pupil a sense of accomplishment as he discovers that he can understand from the beginning what others say in a foreign language
3. Adds to the passive vocabulary of the student.

The development of sequence in a series of commands needs to be planned systematically in order to provide the needed repetition along with the desired variety. In the following examples the rate of introducing new words is shown by italic. It may be noted that 15 words are recombined to give 20 different instructions.

Stand up.
Sit down.
Go to the *blackboard.*
Go to the *window.*
Go to the *door.*

Spanish	French
Levántate . . . Levántense.	*Lève-toi* . . . Levez-vous.
Siéntate. Siéntense.	*Assieds-toi.* Asseyez-vous.
Ve tú al *pizarrón*.[1]	*Va* au *tableau.*
Vayan ustedes al pizarrón.	Allez au tableau.
Ve a la *ventana.*	Va à la *fenêtre.*
Vayan a la ventana.	Allez à la fenêtre.
Ve a la *puerta.*	Va à la *porte.*
Vayan a la puerta.	Allez à la porte.

Raise your *hand.*
Lift your *book.*
Lift your *pencil.*
Lift your *notebook.*
Look at the *ceiling.*

Spanish	French
Levanta la *mano.*	Lève la *main.*
Levanten ustedes la mano.	Levez les mains.
Levanta tu *libro.*	Lève ton *livre.*
Levanten su libro.	Levez vos livres.
Levanta tu *lápiz.*	Lève ton *crayon.*
Levanten su lápiz.	Levez vos crayons
Levanta tu *cuaderno.*	Lève ton *cahier.*
Levanten su cuaderno.	Levez vos cahiers.
Mira el *techo.*	*Regarde* le *plafond.*
Miren el techo.	Regardez le plafond.

Look at the blackboard.
Look at the window.
Look at the door.
Close the door.
Close your book.

Spanish	French
Mira el pizarrón.	Regarde le tableau.
Miren el pizarrón.	Regardez le tableau.
Mira la ventana.	Regarde la fenêtre.
Miren la ventana.	Regardez la fenêtre.

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[1] The teacher uses the subject pronouns from time to time so that the student sees that he may add the pronoun when he wants to, but that it will not be necessary to use the pronoun each time that a request form is used.

Spanish	**French**
Mira la puerta.	Regarde la porte.
Miren la puerta.	Regardez la porte.
Cierra la puerta.	*Ferme* la porte.
Cierren la puerta.	Fermez la porte.
Cierra tu libro.	Ferme ton livre.
Cierren su libro.	Fermez vos livres.

Write in your notebook.
Write on the blackboard.
Open the door.
Open your book.
Open your notebook.

Spanish	**French**
Escribe en tu cuaderno.	*Écris* dans ton cahier.
(and plurals)	(and plurals)
Escribe en el pizarrón.	Écris sur le tableau.
Abre la puerta.	*Ouvre* la porte.
Abre tu libro.	Ouvre ton livre.
Abre tu cuaderno.	Ouvre ton cahier.

Note: The familiar form of address is used for the examples in Spanish and French. Some teachers prefer to use the familiar, since this is the normal usage between children, and to introduce the formal form when the children speak to the teacher. Other teachers prefer to use only the formal form of address and feel justified in doing so since in some foreign schools the teacher uses the formal form in addressing the pupil. Native speakers do not agree on this point, so the teacher should follow his own preference.

Though the requests as outlined above are not intended for oral practice, the elementary school child can repeat them after hearing them a number of times without practice drills in imitation. After a few weeks the individual pupils can direct the class in executing requests of their own.

The first requests of the series can be used for review as new ones are added to the list. For the second part of the year or for review in the second, third, and fourth years, longer requests may be used to accustom the pupil to sentences of greater length. A combination of two or more of the familiar short requests challenges the pupils to understand longer sentences. Example:

Go to the blackboard and write your name.
Look at the window, then open it and close it.

Ve al pizarrón y escribe en él.
Mira la ventana, y después ábrela y ciérrala.

Va au tableau et écris ton nom.
Regarde la fenêtre, et après ouvre-la et ferme-la.

Although the primary function of this type of exercise is to form good listening habits, requests may be constructed to familiarize the pupil with structure patterns. For example, requests that accustom the pupil to the position of the qualifying adjective may be modifications of familiar patterns. Suggested requests using the modified structures:

Raise your left hand.
Raise your right hand.
Show me a yellow pencil.
Show me a yellow book.
Show me a yellow notebook.
Show me your left foot.
Show me your right foot.
Go to a big window.
Go to a big door.
Go to the largest window.
Go to the smallest window.

Spanish	French
Levanta la mano izquierda.	Lève la main gauche.
(and plurals)	(and plurals)
Levanta la mano derecha.	Lève la main droite.
Muéstrame un lápiz amarillo.	Montre-moi un crayon jaune.
Muéstrame un libro amarillo.	Montre-moi un livre jaune.
Muéstrame un cuaderno amarillo.	Montre-moi un cahier jaune.
Muéstrame el pie izquierdo.	Montre-moi ton pied gauche.
Muéstrame el pie derecho.	Montre-moi ton pied droit.
Ve a una ventana grande.	Va à une grande fenêtre.
Ve a una puerta grande.	Va à une grande porte.
Ve a la ventana más grande.	Va à la fenêtre la plus grande.
Ve a la ventana más pequeña.	Va à la fenêtre la plus petite.

Occasional practice in listening to fairly long, uninterrupted sequences develops further the pupil's comprehension ability. Provision for this type of exercise may be made in a variety of ways. The teacher prepares the pupil for more complicated exercises by combining all of the sentences that he has learned the previous day or week into one short paragraph of connected discourse. The paragraph which says something the pupil wants to hear and understand helps him to evaluate his progress in listening comprehension.

The teacher may also tell a story to fit the comprehension level of the pupils. The children enjoy familiar stories retold with pictures or other types of illustrations that keep up with the events of the story. Some stories are available with filmstrips and can be used as they fit in with the current activities.

Another comprehension exercise is that of the short "lecture," for which the teacher prepares some easy material. Pictures, maps, and real objects make the talk more interesting and understandable. Very often the content is drawn from the class units in social studies, science, arithmetic, health, or art.

It is important for the pupils to hear a variety of native voices. Records based on the classwork are good listening material; movies help the child understand better since lip movements and facial expressions of the speakers make comprehension easier. Occasionally, native speakers may be used to tell a story to the class, or to converse with the teacher. If a special teacher and the classroom teacher constitute a teaching team, the pupils enjoy hearing the two speak to each other in the foreign language.

Recordings and other listening exercises may be a little in advance of the pupil's speaking competence, for he learns to understand more than he can say. The material selected should include vocabulary and sentence structures currently being studied as well as reviews of those previously learned; it may also anticipate new items to be introduced. The same material is used over and over again for comprehension exercises as long as the pupils are interested. A popular story may be requested again and again.

Some comprehension exercises require no response. The material is within the pupil's comprehension range, though not all the words are known beforehand. The child practices deducing the meanings of unfamiliar words from their contexts and he learns not to become alarmed if he does not understand the meaning of some words. The teacher can help the pupil to realize that understanding is in many ways more important than speaking and that continuous listening practice is an essential part of his language learning. Listening practice, always the first step toward language habit formation, is never abandoned as a learning activity even on the more advanced levels since progress in acquiring an active use of the language requires that the pupil advance proportionately in ability to understand the spoken word.

Pronunciation

The greatest benefit to the child's pronunciation is a good model. If the teacher is not able to furnish this model, he then arranges for tapes or recordings which provide the model for imitation. Even if the teacher has a native or near-native accent, he may want to use a recording or other device to give the pupils a consistent model. If the teacher is using tapes or records with spaces for repetition, then he repeats with the class and moves around the room correcting pronunciation of individual pupils while directing the practice.

The teacher says the full sentence to be learned and presents the meaning. If the sentence is long, he breaks it up into breath groups of not more than five or six syllables, being careful that each unit represents a complete response in itself. Example:

I go to school	every day.
Voy a la escuela	todos los días.
Je vais a l'école	tous les jours.

This sentence could be broken into parts such as "day, every day, school every day," or "go to school every day" but not "school every." The teacher says the model at a normal rate of speaking. At no time, either for the presentation of meaning of the whole sentence or for the model of the unit or in its subsequent repetitions, does the teacher give a labored and slow pronunciation. Since the pupil is forming pronunciation habits that will be only as good as the model, the teacher must not model the sentence in an unnatural manner.

As soon as the units of the sentence are learned, the teacher does considerable practice in repeating the whole sentence. He does not spare the repetition. The pupil in the elementary grades is not far removed from the child who never tired of hearing the same story retold in all of its details. The teacher has observed the child's enjoyment in counting again and again in the foreign language. He enjoys repeating any expression when he has had sufficient practice to say it easily, as easily as he does the numbers. Since the muscles used for speaking are trained through practice, the teacher stresses imitation for some time until all are able to respond fluently. He begins with full chorus, then breaks the class into different-sized groups: front half of the class, back half of the class, by rows, by girls, by boys, until he works around to individual responses. He is alerted to the problems in pronunciation and moves about the classroom to make instant corrections as the pupils repeat.

In giving the model sentence, the teacher likewise does not create any artificial pronunciation in order to distinguish the point at which one word begins and another ends. Words that are linked in normal speech are not broken up for the sake of anticipating a grammatical principle to be explained in the future. These matters will all be straightened out when the time to read and write the language arrives. For example, in Spanish the pupil learns to say, "Va a hablar" as "Vablar" and "los ojos" as "lo sojos" and "de español" as "despañol." He learns this by ear; it is better that he learn to link the words as he learns their meanings because that is the way people speak and this linking will have to be learned. Similar problems occur in French in such expressions as "Je suis un petit enfant" linked as "Je suisun petitenfant" or "des egaux" linked as "desegaux."

The intonation pattern can be learned by the child as he learns to repeat short sentences. It will be beneficial for him, however, to hear longer discourses in the language because the overall pattern of intonation needs to be heard from time to time. The child speaks better if he knows how the finished product is to sound. Experienced teachers have testified to the fact that adults who, as children, have heard a foreign language spoken in their community, but did not learn the language, tend to have a better intonation when they study the language later in life.

During the first weeks the pupils who live in localities where they have not heard the foreign language spoken should be provided with the opportunity to hear records made by a native speaker. The records may be used for a few minutes at the end of the period, or at any time of the day, before class as the pupils assemble, or during the class while they are working on a project. Later in the first year the comprehension exercise will help establish the intonation patterns.

In teaching pronunciation, the sounds of the letters are not taught separately, since the child learns to make each sound by rote as it appears in each new expression. Sounds recur in the natural development of conversation or dialog, so that in learning to speak and understand he is soon using all the common sound patterns of the language.

Dialogs

Imitating a Model

The first efforts to say something in a foreign language grow out of some situation in the child's experience. The situation gives rise to the language and the pupil forms a direct association between the language and the occasion. During the learning process the gestures, facial expressions, and actions accompanying speech help make the meaning clear.

The simplest form of a dialog is one in which the pupil can imitate all or part of the model. The roles of the two speakers—the teacher and pupil to begin with—are almost identical. Therefore the pupil can start speaking almost immediately. After the initial presentation of this type of dialog the pupils know that they are to repeat almost exactly what the teacher says. As soon as they can respond without hesitation, both as a group and individually, the teacher can reverse the roles and let the pupils ask the questions. Finally they can practice not only in Teacher-Pupil and Pupil-Teacher sequences but also in Pupil-Pupil parts.

Sample Dialog I:

Beginning the Class

T. Is it warm today?
P. Yes, it is warm today.
T. Everyone is here?
P. Everyone is here.
T. Ready to begin the class?
P. Ready.

Sample Dialog I:

Spanish

El principio de la clase

T. ¿ Hace calor hoy?
P. Sí, hace calor hoy.
T. ¿Todos están?
P. Todos están.
T. ¿Listos para empezar la clase?
P. Listos.

Sample Dialog I:

French

Le commencement de la classe

T. Est-ce qu'il fait chaud aujourd'hui?
P. Oui, aujourd'hui il fait chaud.
T. Tout le monde est là?
P. Oui, tout le monde est là.
T. Vous êtes prêts à commencer?
P. Oui, prêts.

Sample Dialog II:

A Circus Parade

(Two children are chosen to be clowns, another an elephant, another a lion, and another a circus horse. They form a parade line. Teacher and class pretend to be watching.)

T. Look! How funny the clowns are!
Cl. Look! How funny the clowns are!
T. Here comes a big elephant!
Cl. Here comes a big elephant!
T. Oh, there is a lion in a cage!
Cl. Oh, there is a lion in a cage!
T. The circus horse is turning around!
Cl. The circus horse is turning around!
T. Oh, the parade is over.
Cl. Oh, the parade is over.

Sample Dialog II:

Spanish

El desfile

T. Miren, ¡ Qué chistosos son los payasos!
Cl. ¡ Qué chistosos son los payasos!
T. ¡ Aquí viene un elefante grande!

Cl. Sí, ¡aquí viene un elefante grande!
T. ¡O, hay un león en una jaula!
Cl. ¡O, hay un león en una jaula!
T. ¡El caballo da vueltas!
Cl. ¡El caballo da vueltas!
T. O, ya termina el desfile.
Cl. O, ya termina el desfile.

Sample Dialog II:

French

LA PARADE DU CIRQUE

T. Regardez! Ce que les clowns sont drôles!
Cl. Regardez! Ce que les clowns sont drôles!
T. Voilà un gros éléphant!
Cl. Voilà un gros éléphant!
T. Oh, il y a un lion dans une cage!
Cl. Oh, il y a un lion dans une cage!
T. Le cheval de cirque fait un tour de piste!
Cl. Le cheval de cirque fait un tour de piste!
T. Oh, la parade est finie.
Cl. Oh, la parade est finie.

Questions and Answers

Another simple form of dialog which provides the building blocks for more complex situational conversations consists of questions and answers related to all types of activities in the classroom. Questions and answers lend themselves to many variations, since the interrogative words (who, what, which, where, when, how) are used in a simple, more or less invariable sentence structure. They quickly give the pupils the means for common everyday exchanges of information. The teacher, however, makes certain that the pupils are able both to ask and answer the questions of a given dialog before attempting variations.

The presentation of dialogs can be made more interesting by the use of puppets. The puppets are assigned the various parts. The teacher can produce the same effect by drawing two faces on the board. While standing between the two, he indicates that one or the other is speaking.

Most of the mimicry or repetitive practice is done in some form of choral response, for all pupils need the maximum amount of time to speak. For variety this choral practice can be done by the whole class, by rows, and by selected groups (girls, boys, ages, color of shoes, even numbers). Individual pupils act out the dialog often enough for the teacher to judge individual progress, but seldom is it practical or interesting for every pupil to perform in turn. Questions and answers are generally learned more effectively through spaced practice rather than in an intensive drill session. Only a few minutes each day need be devoted to questions and answers, but some plan should be prepared for reintroducing the question forms at well-spaced intervals. When the practice is spaced, there is no need to bring the pupils along further on the first day than the point of recognition. Then the same dialog will be repeated again and again, perhaps at intervals of several days, until all the questions and answers come into active use in varied situations.

An example of spaced practice extending, for instance, over a period of 16 days might be the following:

1st Day

The teacher presents the meaning, gives one model, has the class say it with him, and then asks the class for one imitation without the model. Each question and answer is heard twice and repeated twice, once with the model and once without.

Sample Dialog:

T. Where did you go yesterday? (Presentation of Meaning)
Where did you go yesterday? (Model)
T. & Cl. Where did you go yesterday?
Cl. Where did you go yesterday?
T. I went to the park. (Presentation of Meaning)
I went to the park. (Model)
T. & Cl. I went to the park.
Cl. I went to the park.
T. Who was there? (Presentation of Meaning)
Who was there? (Model)
T. & Cl. Who was there?
Cl. Who was there?
T. My friends were there. (Presentation of Meaning)
My friends were there. (Model)
T. & Cl. My friends were there.
Cl. My friends were there.
T. What did you do? (Presentation of Meaning)
What did you do? (Model)
T. & Cl. What did you do?
Cl. What did you do?
T. We played. (Presentation of Meaning)
We played. (Model)
T. & Cl. We played.
Cl. We played.

2nd Day

T. Where did you go yesterday? (Meaning if needed)
T. I went to the park. (Model and Meaning)
T. & Cl. I went to the park.
Cl. I went to the park.

T.	Who was there? (Model and Meaning)
T.	My friends were there. (Model and Meaning)
T. & Cl.	My friends were there.
Cl.	My friends were there.
T.	What did you do? (Model and Meaning)
T.	We played. (Model and Meaning)
T. & Cl.	We played.
Cl.	We played.

3RD, 4TH, AND 5TH DAYS

Repeat procedure for second day.

6TH DAY

T.	Where did you go yesterday? (Model)
Cl.	Where did you go yesterday?
T.	I went to the park.
T.	Who was there? (Model)
Cl.	Who was there?
T.	My friends were there.
T.	What did you do? (Model)
Cl.	What did you do?
T.	We played.

7TH, 8TH, AND 9TH DAYS

Repeat procedure for the sixth day.

Note: On the sixth, seventh, eighth, and ninth days the roles are reversed and the students practice the teacher's role.

10TH DAY

First half of class.	Where did you go yesterday?
Second half of class.	I went to the park.

Continue the remainder of the dialog in the same form.

11TH DAY

Second half of class.	Where did you go yesterday?
First half of class.	I went to the park.

Continue the remainder of the dialog in the same form.

12TH DAY

First row.	Where did you go yesterday?
Second row.	I went to the park.

The dialog is repeated by third and fourth rows.

13TH DAY

Second row.	Where did you go yesterday?
First row.	I went to the park.

The dialog is repeated by third and fourth rows.

14TH DAY

Let two groups of students enact the dialog with telephones adding greetings of their selection.

15TH DAY

Two pupils enact the dialog as two friends meeting on the street. They add greetings and farewells of their own selection.

16TH DAY

Two pupils enact the dialog as mother and son or daughter meeting at the end of the schoolday, supplementing it with greetings or other previously learned material.

It is important that, after the first few days, the spaced drill practice not take more than one or two minutes of the class time. The individual performances at the end indicate to the teacher if further drill is called for and whether the pupils are ready to fit the dialog into a suitable situation. Several situations are used so that the student sees the flexibility of the use, and incorporates the material learned in other recitations which allow for free selection.

Variations of these questions and answers can be introduced as soon as the pupils are using them freely. Example:

Sample Dialog I:

VARIATION 1

T. Where did you go on Wednesday?
P. I went to school.
T. Who was there?
P. The teacher and the pupils were there.
T. What did you do?
P. We studied.

VARIATION 2

T. Where did you go last summer?
P. I went to my grandmother's.
T. Who was there?
P. My grandparents were there.
T. What did you do?
P. We talked.

VARIATION 3

T. Where did you go on Saturday?
P. I went to my music class.
T. Who was there?
P. The other pupils were there.
T. What did you do?
P. We played the piano.

Sample Dialog I:

Spanish

T. ¿A dónde fuiste ayer?
P. Fui al parque.
T. ¿Quiénes estaban allí?
P. Mis amigos estaban allí.
T. ¿Qué hicieron ustedes?
P. Jugamos.

VARIATION 1

T. ¿A dónde fuiste el miércoles?
P. Fui a la escuela.
T. ¿Quiénes estaban allí?
P. La maestra y los estudiantes estaban allí.
T. ¿Qué hicieron ustedes?
P. Estudiamos.

Additions to the original pattern:
4 nouns
1 parallel verb

VARIATION 2

T. ¿A dónde fuiste el verano pasado?
P. Fui a la casa de mi abuela.
T. ¿Quiénes estaban allí?
P. Mis abuelos estaban allí.
T. ¿Qué hicieron ustedes?
P. Hablamos.

Additions to the original pattern:
4 nouns
1 parallel verb

VARIATION 3

T. ¿A dónde fuiste el sábado?
P. Fui a la clase de música.
T. ¿Quiénes estaban allí?
P. Los otros estudiantes estaban allí.
T. ¿Qué hicieron ustedes?
P. Tocamos el piano.

Additions to the original pattern:
5 nouns
1 parallel verb

Sample Dialog I:

French

T. Où es-tu allé hier?
P. Je suis allé au parc.
T. Qui y avait-il?
P. Il y avait mes amis.
T. Qu'est-ce que vous avez fait?
P. On a joué.

VARIATION 1

T. Où es-tu allé mercredi?
P. Je suis allé à l'école.
T. Qui y avait-il?
P. Il y avait le maître et les élèves.
T. Qu'est ce que vous avez fait?
P. On a travaillé.

Additions to the original pattern:
4 nouns
1 parallel verb

VARIATION 2

T. Où es-tu allé l'été dernier?
P. Je suis allé chez ma grand'mère.
T. Qui y avait-il?
P. Il y avait mes grands-parents.
T. Qu'est-ce que vous avez fait?
P. On a parlé.

Additions to the original pattern:
4 nouns
1 parallel verb

VARIATION 3

T. Qu'est-ce que tu as fait samedi?
P. Je suis allé à mon cours de musique.
T. Qui y avait-il?
P. Il y avait les autres élèves.
T. Qu'est-ce que vous avez fait?
P. On a joué du piano.

Additions to the original pattern:
5 nouns
1 parallel verb

After a dialog with a number of variations is well learned other question-and-answer sequences can be introduced. The new dialog will of course build upon the sentence patterns and vocabulary of the first.

Sample Dialog II:

T. What did you see yesterday?
P. I saw a dog.
T. Where was it?
P. It was in the street.
T. What did it do?
P. It barked.

VARIATION 1

T. What did you see Monday?
P. I saw a bird.
T. Where was it?
P. It was in a tree.
T. What did it do?
P. It flew away.

VARIATION 2

T. Whom did you see last week?
P. I saw my friend.
T. Where was he?
P. He was at the movie.
T. What did he do?
P. He spoke to me.

VARIATION 3

T. Whom did you see Thursday?
P. I saw my grandfather.
T. Where was he?
P. He was at home.
T. What did he do?
P. He told me a story.

Sample Dialog II:

Spanish

T. ¿Qué viste ayer?
P. Vi un perro.
T. ¿Dónde estaba?
P. Estaba en la calle.
T. ¿Qué hizo?
P. Ladró.

VARIATION 1

T. ¿Qué viste el lunes?
P. Vi un pájaro.
T. ¿Dónde estaba?
P. Estaba en un árbol.
T. ¿Qué hizo?
P. Se voló.

Additions to dialog II:
3 nouns
1 verb

VARIATION 2

T. ¿A quién viste la semana pasada?
P. Vi a mi amigo.
T. ¿Dónde estaba?
P. Estaba en el cine.
T. ¿Qué hizo?
P. Me habló.

Additions to dialog II:
3 nouns
1 parallel verb
1 pronoun

VARIATION 3

T. ¿A quién viste el jueves?
P. Vi a mi abuelo.
T. ¿Dónde estaba?
P. Estaba en casa.
T. ¿Qué hizo?
P. Me contó una historia.

Additions to dialog II:
3 nouns
1 parallel verb

Sample Dialog II:

French

T. Qu'est-ce que tu as vu hier?
P. J'ai vu un chien.
T. Où était-il?
P. Il était dans la rue.
T. Qu'est-ce qu'il a fait?
P. Il a aboyé.

VARIATION 1

T. Qu'est-ce que tu as vu lundi?
P. J'ai vu un oiseau.
T. Où était-il?
P. Il était sur un arbre.
T. Qu'est-ce qu'il a fait?
P. Il s'est envolé.

Additions to dialog II:
3 nouns
1 verb

VARIATION 2

T. Qui est-ce que tu as vu la semaine dernière?
P. J'ai vu mon ami.
T. Où était-il?
P. Il était au cinéma.
T. Qu'est-ce qu'il a fait?
P. Il m'a parlé.

Additions to dialog II:
3 nouns
1 parallel verb

VARIATION 3

T. Qui est-ce que tu as vu jeudi?
P. J'ai vu mon grand-père.
T. Où était-il?
P. Il était chez lui.
T. Qu'est-ce qu'il a fait?
P. Il m'a raconté une histoire.

Additions to dialog II:
3 nouns
1 parallel verb

The introduction of new dialogs with variations is continued until all the common interrogative forms are in active use. Dialogs practiced the first year are repeated in succeeding years or readapted and extended. Increasingly, as the question-answer forms become second nature to the pupils as they progress in their ability to speak, the new dialogs require less practice time. The first dialog, for example, might be extended somewhat as follows:

1st Extension of Sample Dialog:

T. Where did you go last night?
P. I went to Mary's party.
T. Were many people there?
P. Yes, naturally. All of Mary's friends were there.
T. What did you do?
P. We danced and sang.

2nd Extension of Sample Dialog:

T. Charles, where did you go last week?
P. I went to the beach.
T. Were many people there when you arrived?
P. Yes, many people everywhere.
T. What did you do?
P. We swam in the afternoon and danced at night.

3rd Extension of Sample Dialog:

T. Charles, did you go to the zoo last Monday?
P. Yes, I went with Mary and Martha.
T. Wasn't the ferocious lion there?
P. Yes, of course he was.
T. What did you do?
P. We looked at all the animals and afterwards we came home. We had a good time.

Spanish

1st Extension of Sample Dialog:

T. ¿A dónde fuiste anoche?
P. Fui a la fiesta de María.
T. ¿Estaba mucha gente allí?
P. Sí, naturalmente. Todos los amigos de María estaban allí.
T. ¿Qué hicieron ustedes?
P. Bailamos y cantamos.

2nd Extension of Sample Dialog:

T. Carlos, ¿a dónde fuiste la semana pasada?
P. Fui a la playa.
T. ¿Estaba mucha gente allí cuando llegaste?
P. Sí, mucha gente en todas partes.
T. ¿Qué hicieron ustedes?
P. Nadamos por la tarde y bailamos por la noche.

3rd Extension of Sample Dialog:

T. Carlos, ¿fuiste al jardín zoológico el lunes pasado?
P. Sí, fui con María y Marta.
T. ¿No estaba el león feroz?
P. Sí, estaba, naturalmente.
T. ¿Qué hicieron ustedes?
P. Miramos todos los animales y después volvimos a casa. Nos divertimos mucho.

French

1st Extension of Sample Dialog:

T. Où es-tu allé hier soir?
P. Je suis allé à la surprise-partie de Marie.
T. Il y avait beaucoup de monde?
P. Bien sûr. Tous ses amis étaient là.
T. Qu'est-ce que vous avez fait?
P. On a chanté et dansé.

2nd Extension of Sample Dialog:

T. Où es-tu allé la semaine dernière, Charles?
P. Je suis allé à la plage.
T. Il y avait beaucoup de monde quand tu es arrivé?
P. Oui, il y avait plein de gens partout.
T. Qu'est-ce que vous avez fait?
P. L'après-midi on a nagé et le soir on a dansé.

3rd Extension of Sample Dialog:

T. Es-tu allé au Zoo lundi dernier, Charles?
P. Oui, j'y suis allé avec Marie et Marthe.
T. Est-ce qu'il n'y avait pas un lion féroce?
P. Si, bien sûr, il y en avait un.
T. Qu'est-ce que vous avez fait?
P. On a regardé tous les animaux et puis on est rentré à la maison. On s'est bien amusé.

Situational Dialogs

The dialog which grows out of an episode or situation having dramatic elements provokes spontaneous and lively exchanges which eventually lead to sustained conversation as the pupil adds to his repertory of things he can say in the foreign language. The situational dialog of course makes use of the simpler forms involving speech almost identical to the model as well as familiar question-answer sequences, but its main characteristic is the expression of ideas. This more complex form of dialog is learned as a unit and takes a major portion of several class periods. It is memorized as it is repeatedly acted out with props, gestures, and appropriate feeling.

The teacher should be alert to any classroom occurrence which lends itself to this type of dialog practice. The usual daily activities make the best subjects of conversation. Children have vivid imaginations, however, and enjoy playacting, so it is not necessary to limit the situational dialog to actual happenings. The high degree of interest which children have in this kind of practice provides enough intrinsic motivation to keep the repetitions going to the point of overlearning, and this is desirable because patterns of speech can only be acquired through habitual use.

In learning these dialogs, as in the question-answer forms, all the pupils learn all the parts. A situational dialog can be reviewed quickly by assigning the various parts to whole rows or groups of pupils so that everyone in the class will be speaking the various parts. This type of practice also can be prolonged and varied by making guided substitutions in the basic sentences of the dialog. Through frequent adaptations of this kind the pupil learns to express himself in similar situations.

Sample Situational Dialog I:

THE ACCIDENT

(Mother, Charles, and the doctor are standing close to John who is lying on the living room sofa crying.)

The doctor: What happened to you?
John: (still crying) I fell off of my bicycle.
Charles: And his leg hurts.
The doctor: It seems to hurt him a great deal.
Mother: Yes, poor child, that's why he is crying.
John: No . . . I am crying because I lost the race.

VARIATION 1

(The teacher, the nurse, and John are standing close to Mary who is lying on a bench at school crying.)

The nurse: What happened to you?
Mary: (still crying) I fell off the merry-go-round.
John: And her arm hurts.
The nurse: It seems to hurt her a great deal.
The teacher: Yes, poor child, that's why she is crying.
Mary: No . . . I am crying because I lost my candy.

VARIATION 2

(A neighbor, father, and Mary are standing around Charles who is lying on the ground crying.)

The neighbor: What happened to you?
Charles: (still crying) I fell out of the tree.
Mary: And his foot hurts.
Father: It seems to hurt him a great deal.
The neighbor: Yes, poor child, that's why he is crying.
Charles: No . . . I am crying because I lost my frog.

Spanish

Sample Situational Dialog I:

EL ACCIDENTE

(La madre, Carlos y el médico)

El médico: ¿Qué te pasó?
Juan: (llorando) Me caí de la bicicleta.
Carlos: y le duele la pierna.
El médico: Parece que le duele mucho.
La madre: Sí, pobrecito, llora por eso.
Juan: No . . . lloro porque perdí la carrera.

VARIATION 1

(La maestra, Juan, María y la enfermera)

La enfermera: ¿Qué te pasó?
María: (llorando) Me cai del tíovivo
Juan: y le duele el brazo.
La enfermera: Parece que le duele mucho.
La maestra: Si, pobrecita, llora por eso.
María: No . . . lloro porque perdí los dulces.

VARIATION 2

(La vecina, Carlos, María y el padre)

La vecina: ¿ Qué te pasó?
Carlos: (llorando) Me cai del árbol.
María: y le duele el pie.
El padre: Parece que le duele mucho.
La vecina: Sí, pobrecito, llora por eso.
Carlos: No . . . lloro porque perdí el sapo.

French

Sample Situational Dialog I:

L'ACCIDENT

(La mère, Charles et le docteur)

Le docteur: Qu'est-ce qui t'est arrivé?
Jean: (pleurant) Je suis tombé de bicyclette.
Charles: Et il a mal à la jambe.
Le docteur: Ça doit faire très mal.
Maman: Oui, le pauvre petit, c'est pour ça qu'il pleure.
Jean: Non . . . Je pleure parce que j'ai perdu la course.

VARIATION 1

(Le maître, Jean, Marie et l'infirmière)

L'infirmière: Qu'est-ce qui t'est arrivé?
Marie: (pleurant) Je suis tombée du manège.
Jean: Et elle a mal au bras.
L'infirmière: Ça doit faire très mal.
Le maître: Oui, la pauvre petite, c'est pour ça qu'elle pleure.
Marie: Non . . . Je pleure parce que j'ai perdu mon bonbon.

VARIATION 2

(Un voisin, Charles, Marie et le père)

Le voisin: Qu'est-ce qui t'est arrivé?
Charles: (pleurant) Je suis tombé de l'arbre.
Marie: Et il a mal au pied.
Le père: Ça doit faire très mal.
Le voisin: Oui, pauvre petit, c'est pour ça qu'il pleure.
Charles: Non . . . Je pleure parce que j'ai perdu ma grenouille.

Sample Situational Dialog II:

THE DECISION

(Paul, Joan, the father and mother are seated in the living room near the television set.)

Paul: Let's look at a program.
Joan: Walt Disney's.
Paul: No; a Western.
Joan: I don't like them.
Paul: Why not?
Joan: Because there are too many fights
Paul: That's what I like.
Father: You aren't going to see any.
Paul and Joan: Why?
Mother: It's time to go to bed.

VARIATION 1

(Paul, Joan, the father and mother in the living room)

Joan: Let's play.
Paul: Cops and robbers.
Joan: House.
Paul: I don't like to.
Joan: Why not?
Paul: Because it's a girls' game.
Father: You are not going to play anything.
Paul and Joan: Why?
Mother: It's time to go to school.

VARIATION 2

(Paul, Joan, the father and mother in the living room)

Paul: Let's eat something.
Joan: Candy.
Paul: Oranges.
Joan: I don't like oranges.
Paul: Why not?
Joan: They aren't sweet enough.
Father: You aren't going to eat anything.
Paul and Joan: Why?
Mother: Because it is almost time for dinner

Spanish

Sample Situational Dialog II:

EL MOMENTO DE DECIDIR

(Pablo, Juan, el padre y la madre)

Pablo: Vamos a ver un programa.
Juana: El de Walt Disney.
Pablo: No . . . de vaqueros.
Juana: No, no me gustan.
Pablo: ¿Por qué no?
Juana: Porque pelean siempre.
Pablo: Así me gustan.

El padre: No van a ver ninguno.
Pablo y Juana: ¿Por qué?
La madre: Es hora de acostarse.

VARIATION 1

Juana: Vamos a jugar.
Pablo: A bandidos.
Juana: Con las muñecas.
Pablo: No, no me gustan.
Juana: ¿Por qué no?
Pablo: Porque es juego de niñas.
El padre: No van a jugar a nada.
Pablo y Juana: ¿Por qué?
La madre: Es hora de salir para la escuela.

VARIATION 2

Pablo: Vamos a comer algo.
Juana: ¡Algunos dulces!
Pablo: Una naranja.
Juana: No, no me gustan las naranjas.
Pablo: ¿Por qué no?
Juana: Porque no son bastante dulces.
El padre: No van a comer nada.
Pablo y Juana: ¿Por qué?
La madre: Porque es casi la hora de comer.

French

Sample Situational Dialog II:

LA DECISION

(Paul, Jeanne, leur père et leur mère)

Paul: Regardons quelque chose à la télévision.
Jeanne: Un dessin animé de Walt Disney.
Paul: Non, un film de cow-boys.
Jeanne: Je n'aime pas ça.
Paul: Pourquoi?
Jeanne: Parce qu'il y a trop de bagarres.
Paul: C'est ça qui est bien.
Le père: Vous ne regardez rien du tout.
Paul et Jeanne: Pourquoi?
La mère: Parce que c'est l'heure d'aller au lit.

VARIATION 1

Jeanne: Jouons à quelque chose.
Paul: Aux gendarmes et voleurs.
Jeanne: Au papa et à la maman.
Paul: Je n'aime pas ça.
Jeanne: Pourquoi?
Paul: Parce que c'est un jeu de filles.
Le père: Vous ne jouerez à rien du tout.
Paul et Jeanne: Pourquoi?
La mère: Parce que c'est l'heure d'aller à l'école.

VARIATION 2

Paul: Si on mangeait quelque chose?
Jeanne: Des bonbons.
Paul: Des oranges.
Jeanne: Je n'aime pas les oranges.
Paul: Pourquoi?
Jeanne: Elles ne sont pas assez sucrées.
Le père: Vous ne mangerez rien du tout.
Paul et Jeanne: Pourquoi?
La mère: Parce que c'est bientôt l'heure du dîner.

Sample Situational Dialog III:

GOING WITH MOTHER

(Mother, Helen, Joe, and the clerk of the store. Mother is looking at dresses.)

Mother: Joe, don't touch the clothes.
Clerk: Here is a nice dress.
Helen: Mother, Joe's touching the clothes.
Mother: Joe, come here.
Joe: All right, mother.
Clerk: Here is a very new model.
Mother: Joe, don't open that box!
Helen: Mother, Joe's opening the box.
Mother: Joe! Come here. Sit here.
Joe: Why?

VARIATION 1

(Mother, Helen, and Joe are visiting Mrs. Smith who is showing the mother some souvenirs that she brought from France.)

Mother: Joe, don't touch the curtains.
Mrs. Smith: Here is a pretty bracelet.
Helen: Mother, Joe is touching the curtains.
Mother: Joe, come here!
Joe: All right, mother.
Mrs. Smith: Here is a very new hat from Paris.
Mother: Joe, don't open that drawer!
Helen: Mother, Joe's opening the drawer.
Mother: Joe! Come here! Sit down!
Joe: Why?

VARIATION 2

(Mother, Helen, Joe, and the dentist. Mother is sitting in the dentist's chair.)

Mother: Joe, don't touch my purse.
Dentist: Here is a glass of water.
Helen: Mother, Joe is touching your purse.
Mother: Joe, come here.
Joe: All right, mother.
Dentist: Here is a towel.
Mother: Joe, don't open that door!
Helen: Mother, Joe's opening the door.
Mother: Joe! Come here! Sit here!
Joe: Why?

Sample Situational Dialog III:

Spanish

La madre: José, no toques la ropa.
La dependiente: Aquí hay un lindo vestido.
Elena: Mamá, José toca la ropa.
La madre: José, ven acá.
José: Muy bien, mamá.
La dependiente: Aquí hay un vestido elegante.
La madre: José, ¡no abras esa caja!
Elena: Mamá, José abre la caja.
La madre: José, ven acá. ¡Siéntate aquí!
José: ¿Por qué?

VARIATION 1

La madre: José, no toques las cortinas.
Señora González: Aquí hay una linda pulsera.
Elena: Mamá, José toca las cortinas.
La madre: José, ¡ven acá!
José: Muy bien, mamá.
Señora González: Aquí hay un sombrero elegante de París.
La madre: José, no abras ese cajón.
Elena: Mamá, José abre el cajón.
La madre: José, ven acá. Siéntate aquí.
José: ¿Por qué?

VARIATION 2

La madre: José, no toques mi bolsa.
El dentista: Aquí hay un vaso de agua.
Elena: Mamá, José toca su bolsa.
La madre: José, ¡ven acá!
José: Muy bien, mamá.
El dentista: Aquí hay una toalla.
La madre: José, ¡no abras esa puerta!
Elena: Mamá, José abre la puerta.
La madre: José, ven acá. Siéntate aquí.
José: ¿Por qué?

Sample Situational Dialog III;

French

Maman: Joseph, ne touche pas les vêtements.
Vendeur: Voici une jolie robe.
Hélène: Maman, Joseph touche les vêtements.
Maman: Joseph, viens ici.
Joseph: Bien, maman.
Vendeur: Voici un tout nouveau modèle.
Maman: Joseph, n'ouvre pas cette boîte!
Hélène: Maman, Joseph ouvre la boîte.
Maman: Joseph! Viens ici et assieds-toi.
Joseph: Pourquoi?

VARIATION 1

Maman: Joseph, ne touche pas les rideaux.
Mme. Smith: Voici un joli bracelet.
Hélène: Maman, Joseph touche les rideaux.
Maman: Joseph, viens ici.
Joseph: Bien, maman.
Mme. Smith: Voici un tout nouveau chapeau de Paris.
Maman: Joseph, n'ouvre pas ce tiroir!
Hélène: Maman, Joseph ouvre le tiroir.
Maman: Joseph! Viens ici et assieds-toi.
Joseph: Pourquoi?

VARIATION 2

Maman: Joseph, ne touche pas mon sac!
Le dentiste: Voici un verre d'eau.
Hélène: Maman, Joseph touche ton sac.
Maman: Joseph, viens ici.
Joseph: Bien, maman.
Le dentiste: Voici une serviette.
Maman: Joseph, n'ouvre pas cette porte!
Hélène: Maman, Joseph ouvre la porte.
Maman: Joseph! Viens ici et assieds-toi.
Joseph: Pourquoi?

Sample Situational Dialogs for More Advanced Pupils—Dialog I:

Charles: Hi, John. Are you busy?
John: No, I was looking at television.
Charles: What's on?
John: An old movie.
Charles: I like those very much.
John: Me, too . . . I really like to see the cars.
Charles: They really used to be different.
John: Look, listen; the good part is beginning.

VARIATION

Charles: Hello, Dad, are you busy?
Father: No, I was just looking at this group of pictures.
Charles: Is there a good one?
Father: Here is an old one of your mother and me.
Charles: I like these very much.
Father: I do, too, especially ones of your mother.
Charles: Everything used to be different.
Father: Listen. Your mother is calling.

Sample Situational Dialogs for More Advanced Pupils—Dialog I:

Spanish

Carlos: Hola, Juan. ¿Estás ocupado?
Juan: No, es que miraba la televisión.
Carlos: ¿Qué hay de programas?
Juan: Una película antigua.
Carlos: Éstas me gustan mucho.

Juan: A mí también . . . sobretodo me gusta ver los automóviles.
Carlos: Sí, antiguamente eran muy diferentes.
Juan: Mira . . . escucha . . . ya empieza una parte muy importante.

VARIATION

Carlos: Hola, padre. ¿Está ocupado?
Padre: No, es que miraba esta colección de fotografías.
Carlos: ¿Hay una interesante?
Padre: Aquí hay una fotografía antigua de tu madre.
Carlos: Éstas me gustan mucho.
Padre: A mí también, sobretodo me gusta ver una de tu madre.
Carlos: Antiguamente todo era muy diferente.
Padre: Escucha . . . tu madre te llama.

Sample Situational Dialogs for More Advanced Pupils—Dialog I:

French

Charles: Salut, Jean. Es-tu libre?
Jean: Mais oui. Je regardais la télévision.
Charles: Qu'est-ce qu'on présente?
Jean: Un vieux film.
Charles: Je les aime beaucoup.
Jean: Moi aussi . . . j'aime surtout voir les automobiles.
Charles: Oui. Autrefois elles étaient bien différentes.
Jean: Regarde, écoute. La meilleure partie commence déjà.

VARIATION

Charles: Bonjour, papa. Etes-vous libre?
Papa: Oui, je regardais cette collection de photographies.
Charles: Laquelle aimez-vous le mieux?
Papa: Voici une vieille photographie de ta mère et de moi.
Charles: J'aime beaucoup celles-ci.
Papa: Moi aussi, j'aime surtout regarder celles de ta mère.
Charles: Autrefois la vie était bien différente.
Papa: Écoute. Ta mère t'appelle.

Sample Situational Dialogs for More Advanced Pupils—Dialog II:

Mother: Go to the door, John. GO TO THE DOOR, JOHN, don't you hear me?
John: Yes, mother, I am going . . . Good afternoon.
Salesman: Is your mother at home?
John: Yes, I'll go get her.
Salesman: Please. Thank you.
Mother: Who is it?
John: It's a brush salesman.
Mother: Well, tell him that I am busy.
John: OK . . . My mother is very busy now and says for you to come back some other time.

VARIATION

Father: Go to the door, John.
John: I am busy.
Father: Go on to the door . . . it doesn't matter.
John: I'm going . . . Good afternoon.
Man: Is your father at home?

John: I'll go get him.
Man: Thank you.
Father: Who is it?
John: It's an automobile salesman.
Father: Well, tell him that I am busy.
John: All right . . . My father is busy now and says for you to come back some other time.

Sample Situational Dialogs for More Advanced Pupils—Dialog II:

Spanish

Madre: Ve a la puerta, Juan . . . VE A LA PUERTA, JUAN ¿No me oyes?
Juan: Sí, mamá, ya voy . . . Buenas tardes.
El vendedor: ¿Está en casa su mamá?
Juan: Sí, voy a buscarla.
El vendedor: Gracias, si me hace el favor.
Madre: ¿Quién era?
Juan: Un vendedor de cepillas.
Madre: Pues, dile que estoy muy ocupada.
Juan: Bueno . . . Mi madre está muy ocupada ahora y dice que vuelva otro día.

VARIATION

Padre: Ve a la puerta, Juan.
Juan: Estoy ocupado.
Padre: Pues ve a la puerta . . . No importa.
Juan: Sí, papá, ya voy . . . Buenas tardes.
Un hombre: ¿Está en casa su papá?
Juan: Sí, voy a buscarlo.
Un hombre: Gracias . . . si me hace el favor.
Padre: ¿Quién era?
Juan: Un vendedor de automóviles.
Padre: Pues dile que estoy muy ocupado.
Juan: Bueno . . . Mi padre está muy ocupado ahora y dice que vuelva otro día.

Sample Situational Dialogs for More Advanced Pupils—Dialog II:

French

Maman: Va à la porte, Jean. VA A LA PORTE. Tu entends?
Jean: Oui, maman. J'y vais. Bonjour, monsieur.
Le vendeur: Ta maman est là?
Jean: Oui, Monsieur. Je vais la chercher.
Le vendeur: Merci, s'il te plaît.
Maman: Qui est-ce?
Jean: C'est un vendeur de brosses.
Maman: Alors, dis-lui que je ne suis pas libre.
Jean: Très bien . . . Ma mère n'est pas libre en ce moment. Elle vous demande de revenir un autre jour.

VARIATION

Papa: Va à la porte, Jean.
Jean: Je ne suis pas libre, papa.
Papa: Ça ne fait rien. Va donc à la porte!
Jean: J'y vais . . . Bonjour, monsieur.
Le monsieur: Ton père est là?
Jean: Je vais le chercher.
Le monsieur: Merci, s'il te plaît.
Papa: Qui est-ce?
Jean: C'est un vendeur d'automobiles.
Papa: Alors, dis-lui que je ne suis pas libre.
Jean: Très bien . . . Mon père n'est pas libre en ce moment. Il vous demande de revenir un autre jour.

Sample Situational Dialogs for More Advanced Pupils—Dialog III:

John's mother: Good afternoon, Charles.
Charles: Good afternoon, Mrs. Jones.
John's mother: Go into the living room. John is expecting you.
Charles: Thank you. (Enters the living room)
John: Hello. Welcome back. Sit down and tell me all about your trip.
Charles: It was such an interesting trip that I brought some photographs to show you. (John's mother enters)
John's mother: Boys, I have prepared some ice cream and cake. Why don't you come into the dining room and look at the pictures there?
John: A fine idea. Come along, Charles. We can talk there.

VARIATION

Peter's mother: Good morning, John.
John: Good morning, Mrs. Jones.
Peter's mother: Go upstairs to Peter's room. He is expecting you.
John: Thank you. (He goes upstairs)
Peter: Hello. Welcome. Sit down and tell me all about the game yesterday.
John: It was such a good game that I brought the newspaper so you could see for yourself.
Peter's mother calls: Boys, I have some refreshments. Why don't you come down to the dining room and look at the newspaper there?
Peter: A fine idea. Come along, John, we can talk there.

Sample Situational Dialogs for More Advanced Pupils—Dialog III:
Spanish

La madre de Juan: Buenas tardes, Carlos.
Carlos: Buenas tardes, Sra. González.
La madre de Juan: Pasa a la sala donde Juan te espera.
Carlos: Gracias.
Juan: Hola, amigo. Bienvenido. Siéntate y cuéntame algo del viaje.
Carlos: Es difícil describirlo, pero tengo algunas fotografías de lugares interesantes.

La madre de Juan: Muchachos, tengo preparados helados y galletas. ¿Por qué no vienen al comedor donde pueden mirar las fotografías?
Juan: Buena idea. Vamos, Carlos. Podemos hablar allí.

VARIATION

La madre de Carlos: Buenos días, Juan.
Juan: Buenos días, Sra. González.
La madre de Carlos: Sube al cuarto de Pedro. Te espera.
Juan: Gracias.
Carlos: Hola, amigo, bienvenido. Siéntate y cuéntame algo del partido de ayer.
Juan: Es difícil describirlo, pero aquí tienes el diario que lo describe.
La madre de Carlos: Muchachos, tengo preparados algunos refrescos. ¿Por qué no bajan al comedor donde pueden hablar?
Carlos: Buena idea, vamos, Carlos. Podemos hablar allí.

Sample Situational Dialogs for More Advanced Pupils—Dialog III:

French

La mère de Jean: Bonjour, Charles.
Charles: Bonjour, Madame Broussard.
La mère de Jean: Entre dans le salon où Jean t'attend.
Charles: Merci.
Jean: Salut. Sois le bienvenu. Assieds-toi et dis-moi quelque chose de ton voyage.
Charles: Le voyage était tellement formidable que je t'ai apporté des photographies.
La mère de Jean: Garçons, j'ai preparé du gâteau et de la glace. Pourquoi ne passez vous pas à la salle à manger pour regarder les photographies?
Jean: C'est une bonne idée. Allons, Charles. Nous pouvons y parler.

VARIATION

La mère de Charles: Bonjour, Jean.
Jean: Bonjour, Madame Broussard.
La mère de Charles: Monte à la chambre de Charles. Il t'attend.
Jean: Merci.
Charles: Salut. Sois le bienvenu. Assieds-toi et dis-moi quelque chose de la partie hier.
Jean: La partie était tellement formidable que je t'ai apporté le journal pour te renseigner.
La mère de Charles: Garçons. J'ai préparé des rafraîchissements. Pourquoi ne descendez-vous pas à la salle à manger pour regarder le journal?
Charles: C'est une bonne idée. Allons, Jean. Nous pouvons y parler.

Steps Toward Self-Expression

After a number of dialogs ranging from simple to complex have been learned, pupils are equipped to create their own dialogs in a

limited way. Whole expressions and parts of dialogs memorized may be used as the basis for a new dialog. This gives the pupil the opportunity to use in a new situation and of his own volition what he has learned previously. He can also incorporate greetings, introductions, requests, and other incidental learnings into the new dialog.

The teacher outlines a situation around which the dialog is to be constructed. The pupils suggest what they can say in the situation. To lead the way in the first creation the teacher may take a minor part, helping the pupils incorporate the expressions that they know in the new dialog.

The following are suggestions for situational dialogs:

1. A telephone conversation
2. The accident
3. At the store
4. The doorbell rings
5. The return to school after a long illness
6. Family conversation
7. The circus
8. Downtown

THE VISIT

Another adaptation of the dialog can be made in the "visit." This is a created dramatization in which all of the pupils take part. They remain in their places participating by turning in their seats to focus their attention toward the center of the class. The teacher begins the activity by saying, "Let's all go over to Mrs. Jones's house for a visit." Then the classroom becomes Mrs. Jones's living room. The teacher then designates a pupil to be Mrs. Jones. Some of the members of the Jones's household may be named, such as a visiting aunt, a cousin, or an uncle. A conversation will begin with the Jones family assuming the responsibility for keeping the conversation moving and for drawing out the shyer visitors. The teacher may also be one of the visitors to help the appointed Jones family. If the conversation lags, the teacher asks one of the visitors a basic question from one of the memorized dialogs, such as "Mary, where did you go last week?" The "visit" continues until all of the previously learned sentences are worked into the conversation.

Narratives and Descriptions

The type of language material to be used initially depends upon the occasion prompting the use of the second language. If interest in the second language is aroused by a new pupil from French Canada, for example, the dialog form would seem appropriate. If a pupil brings a doll from another country for a social studies unit, the most natural form of communication might be description. Or perhaps the children saw a puppet show in Spanish and want the teacher to read the story to them. This motivation might lead to several sessions of storytelling until the children begin to remember phrases that are often repeated in the story. Every child enjoys stories and likes to talk about what he is doing and to describe how things look. Both fact and fiction appeal to him as subjects of conversation. Narratives and descriptions in the second language provide listening and speaking practice which is just as useful as dialog material. In these forms, as with dialogs, the teacher will of course plan the progression from (1) hearing, to (2) imitating, to (3) memorizing, to (4) adapting known phrases in new situations, to (5) expressing oneself. The pupils, however, engrossed as they are in the total process of understanding and speaking, are not conscious of these separate steps.

Whatever the form of presentation, the teacher takes care that a limited amount of the language is learned well, that vocabulary and structure forms recur systematically, and that their use is constantly being expanded. Since language in and of itself has no content, what is being talked about should reinforce the learnings in any or all of the subject areas of the grade concerned.

The narrative is learned either as a whole or in parts. The teacher may want to space the learning over a long period of time or teach it through concentrated practice. The meaning may be taught first either by pictures or acting on the part of the teacher. The content of some narratives, as seen in the following one, lends itself to pantomime. When this occurs, the class accompanies the sentence being practiced with its corresponding action or facial expression. Any form of dramatization or physical activity reinforces the learning process.

Narrative

A simple recounting of activities might deal with the daily routine:

I get up at seven.
I wash my face and hands.
I go into the dining room.
I eat my breakfast.
I leave for school.

Spanish	French
Me levanto a las siete.	Je me lève à sept heures.
Me lavo la cara y las manos.	Je me lave les mains et la figure.
Entro en el comedor.	J'entre dans la salle à manger.
Tomo el desayuno.	Je prends le petit déjeuner.
Salgo para la escuela.	Je pars pour l'école.

The practice can be spaced over a period of 5 to 10 days or longer. If the practice is spaced, the following procedure for the sample narrative is suggested:

1st Day

T. Repeats the whole narrative in the foreign language three times, presenting the meaning through action.

2nd Day

T. Repeats the narrative once, acting out the meaning.

T. & Cl. The teacher and pupils tell the story in unison. The pupils participate as they are able for two repetitions.

3rd Day

T. Repeats the narrative once.

T. & Cl. Repeat the narrative twice with actions.

4th Day

T. & Cl. The teacher performs the action while the pupils attempt to furnish the narrative. If they falter, the teacher supplies the missing sentence immediately.

5th Day

Same as fourth day.

6th Day

T. & Cl. The teacher presents the action while volunteer pupils furnish the narrative.

T. & Cl. Repeat in unison the whole narrative.

7th Day

T. Repeats the narrative once, acting out the meaning.

Class follows practice suggestion 1. (P. 36)

8th Day

Class follows practice suggestion 1. (P. 36)

9th Day

Class follows practice suggestion 2. (P. 36)

10th Day

Class follows practice suggestion 3. (P. 36)

If more concentrated learning is planned, the narrative is still presented as a whole, but the successive sentences could be practiced separately and later repeated as a whole. For concentrated practice the following procedure is suggested:

T. I get up at seven.
I wash my face and hands.
I go into the dining room.
I eat my breakfast.
I leave for school.

The teacher repeats the series as a whole three times, demonstrating the meaning of each sentence by acting it out.

T.	Acts out each sentence of the narrative giving the pupils a chance to say in the foreign language what she is doing. If no one remembers, the teacher repeats the model quickly, followed by this practice:
Teacher or Volunteer Pupil:	I get up at seven.
T. & Cl.	I get up at seven.
Cl.	I get up at seven.
Cl.	I get up at seven.
T.	Presents the meaning through pantomime of the second sentence of the narrative; it in turn is practiced until all are able to say it.
Teacher or Volunteer Pupil:	I wash my face and hands.
T. & Cl.	I wash my face and hands.
Cl.	I wash my face and hands.
Cl.	I wash my face and hands.

Each succeeding sentence is practiced in this way until the narrative is completed. If more practice is needed, suggestions 1, 2, and 3 for varying the practice may be followed.

When the teacher judges that the parts of the narrative are learned, then the pupils say the whole narrative in unison. Next, individual pupils are called on to try to recall the whole narrative. If a pupil falters during the recitation, the teacher gives him the model of the sentence at once and the pupil repeats it immediately. No class time is spent waiting for pupils to respond.

A wide variety of form in practice activities is possible, and such activities may be used either in a spaced or concentrated practice. The following are suggestions for varying the practice for the preceding narrative:

Suggestions for varying the practice for the preceding narrative:

1. The teacher asks one pupil to come to the front of the class. The pupil goes through the motions of each activity as a cue for the sentences being practiced. He does not need to follow the order but may choose any that he wishes. This is done briskly, and, since the memorization is not completed, the teacher prompts the pupils who hesitate.
2. The same activity as in suggestion 1 may be carried out by dividing the class into two groups. Each group has a leader who signals to the group what they are to do, and the other half of the class repeats the sentence represented by the action of Group 1. This may also be done by rows.
3. After the pupils know the sentences fairly well, the class may play the game, "Simon says." To play this familiar game one pupil comes to the front of the class and says, "I get up at seven-thirty." (He pretends to do so.) The class repeats after him,

imitating his movements at the same time. He continues saying other sentences with their accompanying action until the class becomes confident; then he says a sentence which is contrary to what he is pretending to do, and, if anyone in the class is tricked into performing an action contrary to what he is saying, that pupil comes to the front of the class to take the first pupil's place.

A way of practicing and expanding simple narrative series, especially for older pupils, is to compose a longer continuous narrative by supplying a few connecting words and other known expressions. *Example:*

> Every day I get up at six o'clock. I wash my face and hands, and then I go into the dining room. I eat my breakfast and later go to school.

When all the narrative is learned, the teacher guides the class in variation practice. He finds that some nonverbal cue suggesting the substitution in the basic sentence pattern is useful at this time. For example, the teacher elicits the sentence from the student, "I get up . . . " by using the same nonverbal cue as in the previous practice drill, and then holds up a clock with a different hour marked. If the class has not learned to tell time, this is not important, as the pupils can learn the hours as they are needed in dialogs and conversations.

Suggested Variations:

VARIATION: (In the original vocabulary)

I get up at seven thirty.
I wash my face and hands.
I go to the kitchen.
I drink a glass of milk.
I leave for my classes.

Spanish	**French**
Me levanto a las siete y media.	Je me lève à sept heures et demie.
Me lavo la cara y las manos.	Je me lave les mains et la figure.
Entro en la cocina.	J'entre dans la cuisine.
Tomo un vaso de leche.	Je bois un verre de lait.
Salgo para la escuela.	Je pars pour l'école.

VARIATION: (In the tense of the verbs)

I got up at seven.
I washed my face and hands.
I entered the dining room.
I ate breakfast.
I left for school.

Spanish	**French**
Me levanté a las siete.	Je me suis levé à sept heures.
Me lavé la cara y las manos.	Je me suis lavé les mains et la figure.
Entré en el comedor.	Je suis entré dans la salle à manger.
Tomé el desayuno.	J'ai pris le petit déjeuner.
Salí para la escuela.	Je suis parti pour l'école.

Variation: (In the person of the verb)

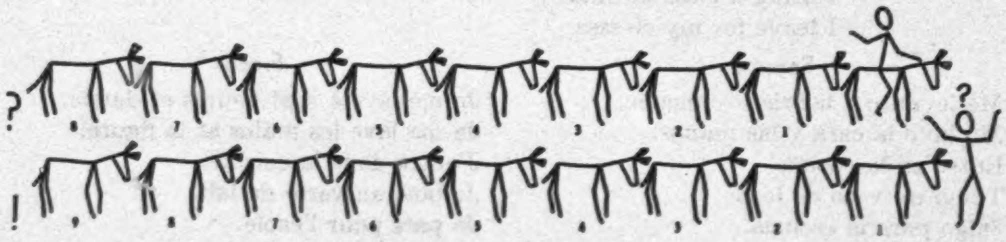
John gets up at seven o'clock.
He washes his face and hands.
He goes to the dining room.
He eats breakfast.
He leaves for school.

Spanish	French
Juan se levanta a las siete.	Jean se lève à sept heures.
Se lava la cara y las manos.	Il se lave les mains et la figure.
Entra en el comedor.	Il entre dans la salle à manger.
Toma el desayuno.	Il prend le petit déjeuner.
Sale para la escuela.	Il part pour l'école.

Once the narrative is learned with its variations, the teacher provides opportunities for the pupil to develop his own story. This may be done first by the whole group. The teacher begins by saying, "Every day I get up at seven-thirty." Individual pupils volunteer one sentence. These pupils may then be called upon to tell what they do each day using a sequence not necessarily logical or chronological in order, but involving more self-expression.

Stories, either new or familiar ones, which tend to be repetitive in nature are easy to understand as a whole and can be practiced and dramatized as a whole at spaced intervals until the children have memorized the greater part. Some pupils may learn to recognize the language of the story and be able to repeat parts, while others may be able to retell it in its entirety.

The following is an example of a story with recurring narrative and dialog.



How Many Donkeys?

Old Uncle Frank was on his way to market with his nine donkeys. On the road he began to count the donkeys, "One, two, three, four, five, six, seven, eight . . . Oh, me! Where is the other one?"

He got off of his donkey running from side to side looking for number nine. "Have you seen my donkey?" he asked a boy.

"No, sir," the boy answered.

A crestfallen Uncle Frank was about to go on, but he began to count again, "One, two, three, four, five, six, seven, eight, NINE! Now there are nine!"

Delighted he climbed on his donkey and continued his journey. Later he began to count, "One, two, three, four, five, six, seven, eight. Oh, me! Where is the other one?"

He got off of his donkey, running from side to side looking for number nine. "Have you seen my donkey?" he asked a woman.

"No, sir," she replied.

A crestfallen Uncle Frank was about to go on, but he began to count again, "One, two, three, four, five, six, seven, eight, NINE! There are nine. Am I crazy?"

Delighted he climbed on his donkey and continued his journey. When he got to the market, he counted the donkeys, "One, two, three, four, five, six, seven, eight. Oh, me! Where is the other donkey? I am crazy. There were nine. Where is the other one?"

A man came running up to him. "Sir, count the donkeys again." Old Uncle Frank counted, "One, two, three, four, five, six, seven, eight."

"Ha! Ha! Ha!"

"What's so funny?" asked Uncle Frank.

"Why don't you count the donkey you're riding?"

Spanish

¿CUÁNTOS BURROS?

El tío Paco iba para el mercado con nueve burros. En el camino empezó a contar los burros, —Uno, dos, tres, cuatro, cinco, seis, siete, ocho . . . ¡Caramba! ¿Dónde está el otro?

Se bajó de su burro y corrió de un lado a otro buscando al número nueve.

—¿Sabe usted dónde está mi burro? —preguntó a un niño.

—No, señor, no sé —respondió el niño.

El tío Paco iba a continuar el viaje muy triste, pero empezó a contar otra vez—Uno, dos, tres, cuatro, cinco, seis, siete, ocho, ¡NUEVE! ¡Hay nueve!

Se subió al burro y continuó el viaje. Más tarde empezó a contar otra vez—Uno, dos, tres, cuatro, cinco, seis, siete, ocho . . . ¡Caramba! ¿Dónde está el número nueve?

Se bajó del burro y corrió de un lado a otro buscando, buscando . . . —¿Sabe usted dónde está mi burro? —preguntó a una mujer.

—No, señor, no sé —respondió la mujer.

Iba a continuar el viaje muy triste, pero empezó a contar otra vez—Uno, dos, tres, cuatro, cinco, seis, siete, ocho, ¡NUEVE! ¡Hay nueve! ¿Estoy loco?

Otra vez se puso contento. Se subió al burro y continuó el viaje. Al llegar al mercado contó los burros—Uno, dos, tres, cuatro, cinco, seis, siete, ocho . . . ¡Caramba! ¿Dónde está el otro burro?

Un hombre corrió a su lado. —Señor, cuente usted los burros otra vez.

El tío Paco contó—Uno, dos, tres, cuatro, cinco, seis, siete, ocho . . . ¡Caramba! ¿Donde está mi burro?

—¡Ja, ja, ja! . . . ¡Ja, ja, ja!

—¿Por qué se ríe usted? —preguntó el tío Paco.

—Señor, ¿por qué no cuenta el burro en que está montado?

French

COMBIEN D'ÂNES Y AVAIT-IL?

Le vieux père François s'en allait au marché avec ses neuf ânes. En chemin il se mit[2] à les compter: "Un, deux, trois, quatre, cinq, six, sept, huit, . . . Oh! mon Dieu! Où est le neuvième?"

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[2] In this sample story the *passé simple* has been used since it appears regularly in children's stories. Nevertheless, when the teacher is setting only oral patterns of speech, he will necessarily choose stories which use the forms that occur in oral communication or may substitute the *passé composé* for the *passé simple* as it appears.

Il descendit de son âne et courut d'un côté à l'autre à la recherche du neuvième âne. "As-tu vu mon âne?" demanda-t-il à un petit garçon.

"Non, Monsieur," répondit le petit garçon.

Le pauvre père François était sur le point de se remettre en chemin quand il se mit à recompter ses ânes: "Un, deux, trois, quatre, cinq, six, sept, huit, NEUF! Les violà au complet maintenant!"

Bien content il monta sur son âne et continua son chemin.

Un peu plus tard il se mit à compter: "Un, deux, trois, quatre, cinq, six, sept, huit. Oh! mon Dieu! Où est le dernier?"

Il descendit de son âne et courut d'un côté à l'autre à la recherche du neuvième âne.

"Avez-vous vu mon âne?" demanda-t-il à une femme.

"Non, Monsieur," répliqua-t-elle.

Le pauvre père François était sur le point de se remettre en chemin quand il se mit à recompter ses ânes: "Un, deux, trois, quatre, cinq, six, sept, huit, NEUF! Il y en a neuf. Est-ce que je deviens fou?"

Bien content, il monta sur son âne et continua son chemin. Quand il arriva au marché, il compta ses ânes: "Un, deux, trois, quatre, cinq, six, sept, huit. Oh! mon Dieu! Où est le dernier âne? Je deviens fou! Il y en avait neuf. Où est le dernier?"

Un homme vint vers lui en courant. "Monsieur, recomptez vos ânes!"

Le père François compta: "Un, deux, trois, quatre cinq, six, sept, huit."

"Ha! Ha! Ha!"

"Qu'est-ce qu'il y a de si drôle?" demanda le père François.

"C'est que vous ne comptez pas l'âne que vous montez!"

As in the learning of the shorter narratives—recounting of daily activities—and descriptions, the procedure for learning the familiar or longer story is also varied. Regardless of the procedure chosen the teacher tells or reads the whole story to the class first, illustrating what he is saying by using the flannel board, large pictures, or drawings on the board. If figures are used for the flannel board, the pupils may collect these at the end of the class repeating a sentence about each one as he puts it away.

Suggested procedures for the presentation of the preceding story:

1. The whole story can be told by the teacher for several successive days until the pupils anticipate the dialog. When some of them know whole speeches or sentences from the dialog, then choral practice takes place with all of the pupils learning all of the parts. Individual pupils can take the parts of Uncle Frank, the donkeys, the boy, the woman, and the man, while the teacher gives the narrative. With these performances repeated a number of times the pupils begin to learn the whole story. Each time that the story is finished and before the next retelling, choral practice can be concentrated on the special phrases which have not been mastered.
2. The whole story is read several times but not repeated enough for the pupils to learn all of the dialog. The teacher then

breaks up the dialog and the narration into smaller units, not necessarily in sequence or in the context of the story. For example the pupils might act out and say sentences such as the following:

He ran from side to side.
Have you seen my donkey?
Later he began to count again, "One, two, three, etc."
He got off his donkey.
He got on his donkey.
A man came running up to him.
There were nine.

Once the separate parts of the story are learned, the teacher often plays a recording of the story, or retells it. Then the story may be told for the first time by the pupils in chorus guided by the teacher as he presents pictures of the scenes or frames of the filmstrip to suggest a response. After the pupils practice telling the story in chorus, one pupil volunteers to begin the story and with a signal from the teacher another pupil takes up the narrative. As the story is developed, the teacher continues using illustrations of scenes of the story to insure the inclusion of all the details.

Sentences from the story are useful in other situations. The pupils learn to use them through variation practice. Example:

Variations based on sentences from page 38:

He ran from door to door.
Have you seen my cap?
Later he began to say again, "Two and two are four."
He got off his bicycle.
He got on his horse.
A boy came running up to the teacher.
There were twenty.

Spanish

Corrió de una puerta a otra.
¿Vió mi gorra?
Más tarde empezó a decir otra vez —Dos y dos son cuatro.
Se bajó de su bicicleta.
Se subió a su caballo.
Un niño corrió al lado del maestro.
Había veinte.

French

Il courut d'une porte à l'autre.
Avez-vous vu mon béret?
Un peu plus tard il se mit à répéter: "Deux et deux font quatre."
Il descendit de bicyclette.
Il monta sur son cheval.
Un petit garçon vint en courant vers le maître.
Ils étaient vingt.

When the pupils have become resourceful in variation practice, they will be able to reconstruct the expressions they know to make a new story or a new series of dialogs. In guiding them to do this, the teacher may take the part of the narrator and thus suggest the use of known expressions in new contexts. By first expanding a story that has been memorized, adding suitable conversational expressions they have learned, the pupils can later create a new story. A review conducted in this way is more interesting than a rote recital of the familiar stories, dialogs, descriptions, narratives, and question-answer sequences. At the same time, this procedure leads the pupils a further step toward the ability to express themselves in the second language.

Description

Descriptions of things or surroundings are taught in the same way as the narration of activities beginning with the whole or with separate sentences which are then built up to a longer description.

A Sample Description

My house is white.
The roof of the house is red.
It has many large windows.
It is a new house.
It is on an old street.

Spanish	French
Mi casa es blanca.	Ma maison est blanche.
El techo de la casa es rojo.	Le toit de la maison est rouge.
Tiene muchas ventanas grandes.	Elle a beaucoup de grandes fenêtres.
Es una casa nueva.	C'est une maison neuve.
Está en una calle vieja.	Elle est dans une vieille rue.

Later these sentences may be joined together to form the complete description:

> My house is white, but the roof of the house is red. It has many windows. It is a new house, but it is on an old street.

Variation: (Substitution of adjectives)

My house is yellow.
The roof of the house is gray.
It has twelve windows.
It is a pretty house.
It is on Oak Street.

Spanish	French
Mi casa es amarilla.	Ma maison est jaune.
El techo de la casa es gris.	Le toit est gris.
Tiene doce ventanas.	Elle a douze fenêtres.
Es una casa bonita.	C'est une maison jolie.
Está en la calle Oak.	Elle est dans la rue Oak.

After the basic sentences of the descriptions are learned and a sufficient number of substitutions of adjectives are made, each pupil can describe his own home.

> *Note:* The teacher may be tempted to give a list of all the colors, all the parts of the body, clothing, numbers, days of the week, but these can all be taught more functionally in context through variation of the practice as seen above.

After the descriptions of a number of different items have been practiced, such as the clothes the children wear, their pets, their toys, and their families, the children can talk about objects in pictures and can play guessing games based on things the pupils describe in the foreign language.

Incidental Learning

The elementary school pupil may learn to say some phrases or sentences that he hears incidentally. For this reason the teacher provides him with the maximum exposure to the foreign language apart from the dialogs, narratives and other specific learnings. He uses the same incidental phrases or comments frequently and consistently and employs gestures when possible.

As the teacher conducts the class in the foreign language, he helps the pupil use the foreign language from the beginning by teaching him such expressions as, "Please repeat. I didn't understand. Say it again." The expressions used at the beginning of the class to take care of class business can be said in the foreign language. The locating of owners of lost articles is a common occurrence and easily understood. "Whose pencil is this? Whose book is this?" can be said as the teacher holds up the article. Instructions for the changing of seating arrangements: "John, please sit here. Mary, will you please change seats with Jack?" occur frequently enough that the same structures can be repeated at intervals.

Routine greetings in the morning, comments on the weather, pleasantries and other smalltalk offer an opportunity to use the foreign language. Also remarks during the recitation, such as "That is correct. Again. Repeat. That was good. Excellent. Try again. Everybody say it." used frequently will become a part of the pupil's vocabulary. When unusual events take place, such as the arrival of a visitor, the introductions may be made in the foreign language. Nevertheless, even this incidental conversation may be planned. If the teacher has in mind the whole series of possible comments, when the occasion arises again the same comments may be made without variation in vocabulary or structure. In this way some pupils will learn to say these expressions without active practice. The incidental phrases will not necessarily be learned by all nor will they be included in the tests, but they contribute to all the pupils' listening comprehension and serve to emphasize the use of the second language for real communication. Very often appropriate incidental uses of the second language can be made in other activities of the schoolday or outside of school.

Visual Materials

The teacher attempts, within reason, to present all meanings of the foreign language expressions without recourse to English. Real objects, pictures, slides, filmstrips, flashcards, charts, and other visual materials are aids to meaning and help create new situations. They also suggest quick variations in the practice materials. They are only an accessory, however, for speech requires no visual stimulus. A telephone conversation, for example, needs no props. Perhaps the most useful visual aid in the foreign-language classroom is the telephone itself. Practicing conversations by telephone not only tests the pupil's ability to converse; it also helps overcome his dependence on facial expressions, lip movements, gestures, and other visual aids.

All of the real objects used in the primary grades are suitable for practice in the second language. Good practice in telling the location of things, for example, can be devised by moving objects about to show what is under, over, on top of, behind, in front of, and at the side of various other objects. Much of the foreign atmosphere can be stimulated through the use of *realia*—real things from the foreign country.

When real objects are not available, various types of pictures are chosen depending on the purpose. The best picture for clarifying meaning represents only one concept. Such pictures are to be found in children's paperback books. This type of illustration, for instance, may show a child getting up with the sun coming up on the horizon, with the words, "I get up early." The English sentences may be blocked out and the picture used in the foreign-language class for the prereading stage. Later when reading is introduced, the foreign-language expressions can be supplied.

Another type of picture represents multiple details and concepts. These are selected carefully so as to include only behavior or background which the child has learned in another context. A picture of this nature serves as a stimulator for conversations during which the pupil has the opportunity to use known expressions in a new context.

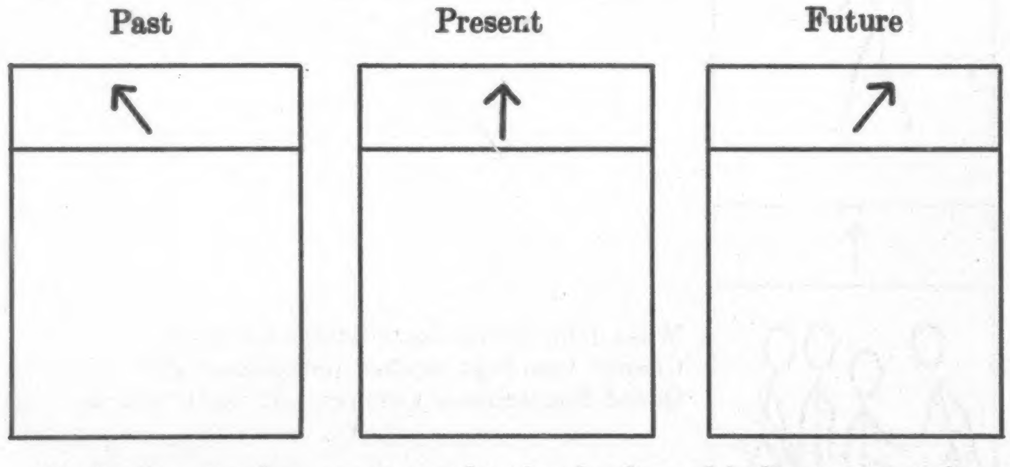
Pictures that show situations in the setting of the country whose language is being learned help the child identify himself with the foreign culture. Pictures of daily life situations, of buildings, schools, streets, and homes of the different regions and cities of the other country help create the desired foreign atmosphere.

The slide is used in the same fashion as the picture both to present meaning and for repetition. The slide has one advantage in that it is often more realistic and more easily seen by everyone. The best use of the slide can be made if an automatic changer is available, since the mechanics of changing each slide may tend to distract the teacher's attention. It is also better if the projector is equipped with remote control so that the teacher is able to stand in different positions in the room to keep the practice going smoothly. The most suitable slides are generally photographed in the foreign country and serve to acquaint the pupil with the culture of the people while he learns.

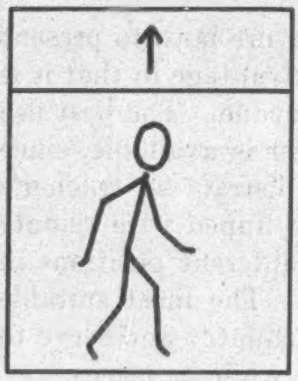
The filmstrip is similar to the slide or picture except that the separate frames are connected in order to develop some type of narrative. The filmstrip is especially suited to the presentation of a story, each frame adding a new development of the plot. Many of the commercial filmstrips have accompanying tapes. These filmstrips should be used in the class only when the material presented in them can be related to the classwork in progress in vocabulary content and sentence structure.

Flashcards are another useful nonverbal means of stimulating response and are convenient to handle and rearrange. They are prepared on cards as small as 5 by 8 inches and each card represents one idea. One popular use of cards is to review number combinations, and most teachers already have sets of number cards.

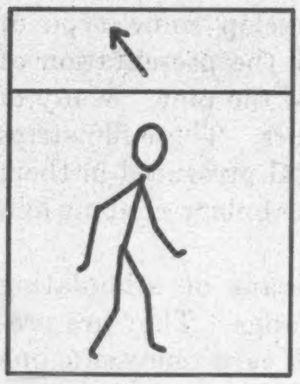
Some teachers make flashcards by drawing stick figures. These figures have the advantage of being able to represent a single clear-cut activity and can be drawn by amateurs. They are good for initial presentation of meaning, repetition and variation drills, review, and testing. Examples:


Past Present Future

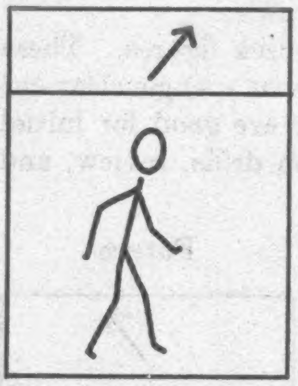
In these examples, an arrow slanting backward indicates past time. By turning the arrow, which has been fastened to the flashcard with a brad, the teacher quickly changes the time of the action.



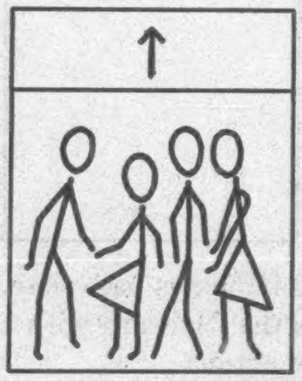
John goes to Mary's house.
Juan va a la casa de María.
Jean va chez Marie.



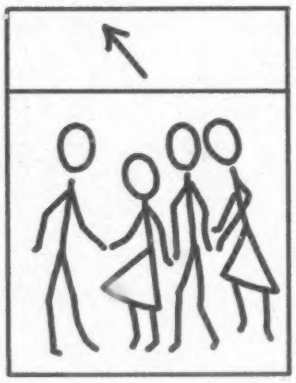
Yesterday John went to Mary's house.
Ayer Juan fue a la casa de María.
Hier Jean est allé chez Marie.



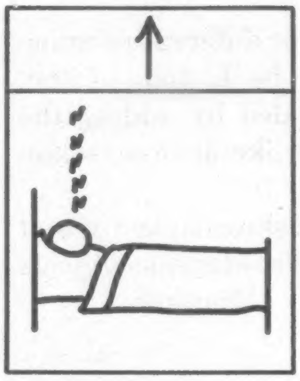
Tomorrow John is going to Mary's house.
Mañana Juan irá a la casa de María.
Demain Jean ira chez Marie.



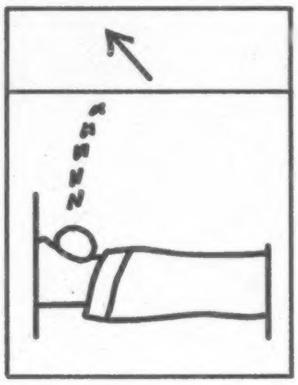
When John arrives many friends are there.
Cuando Juan llega muchos amigos están allí.
Quand Jean arrive il y trouve beaucoup d'amis là.



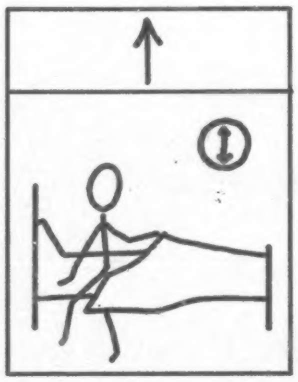
When John arrived many friends were there.
Cuando Juan llegó muchos amigos estaban allí.
Quand Jean est arrivé il y avait beaucoup d'amis là.



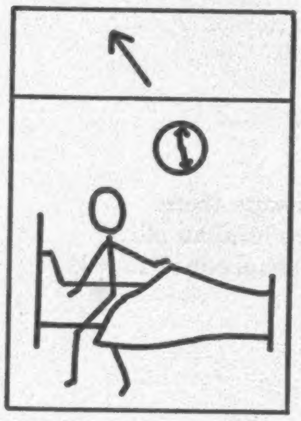
John sleeps well.
Juan duerme bien.
Jean dort bien.



John slept well last night.
Juan durmió bien anoche.
Jean a bien dormi hier soir.



John gets up at six o'clock.
Juan se levanta a las seis.
Jean se lève à six heures.

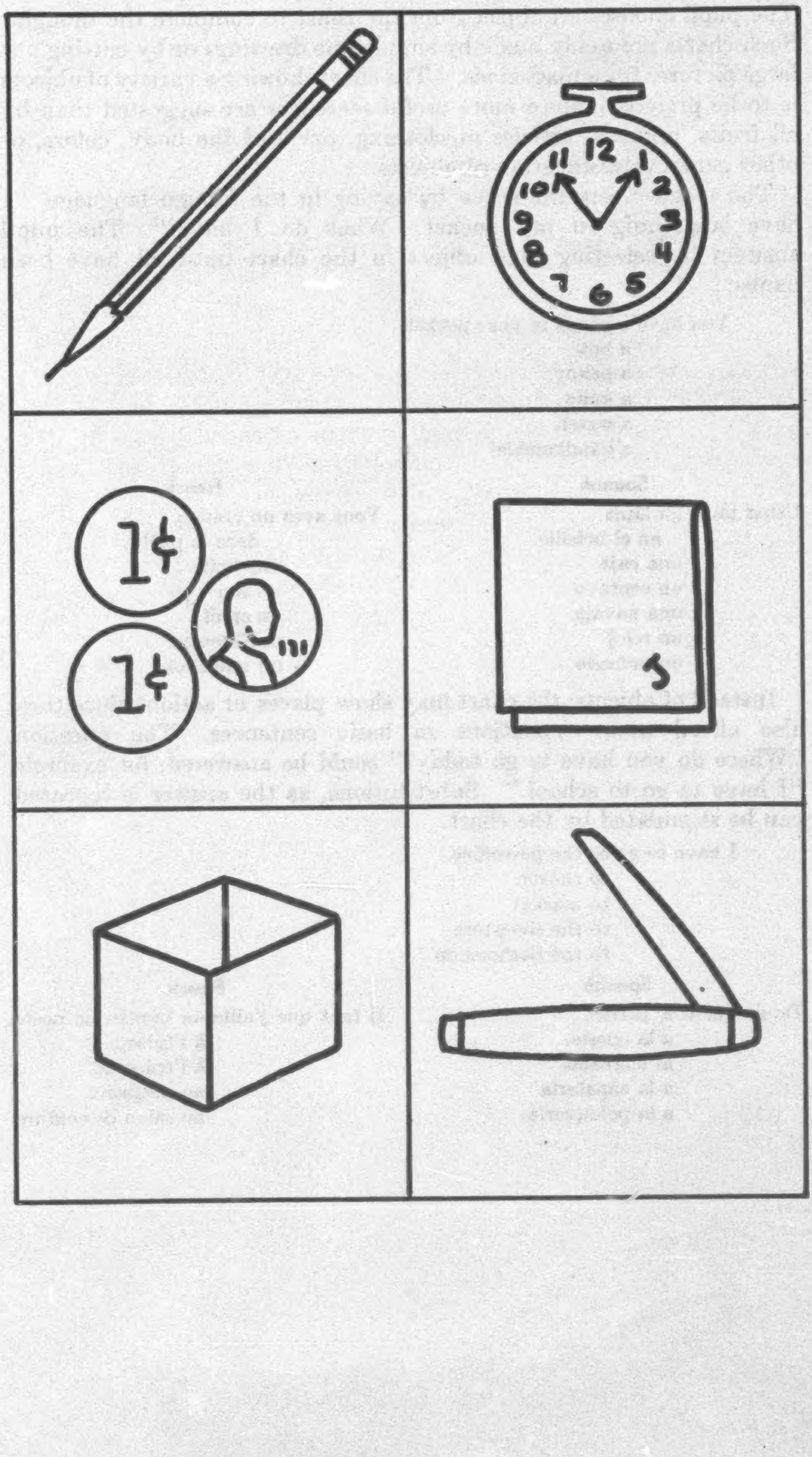


John got up at six o'clock.
Juan se levantó a las seis.
Jean s'est levé à six heures.

The same flashcards may be used over and over for different persons. Instead of John, the subject of each action can be I, you, or she. Basic sentences given on the cards may be extended by adding the various days of the week and expressions of time like always, sometimes, often, never, yesterday, and tomorrow.

A chart, which may be a composite of several flashcards, is a visual aid used to speed oral practice. One made up of miscellaneous objects suggests many variations in the practice sentence. Example:

There is a ------ in John's pocket.


12
1
2
3
4
5
6
7
8
9
10
11
1¢
1¢

The pupil chooses an object from the chart to complete the thought. Such charts are easily made by simple line drawings or by cutting out large pictures from magazines. The chart showing a variety of objects is to be preferred, since more useful sentences are suggested than by all fruits, animals, articles of clothing, parts of the body, colors, or other generic classification of objects.

The teacher sets the scene by saying in the foreign language, "I have something in my pocket. What do I have?" The pupil answers by selecting each object in the chart until all have been named:

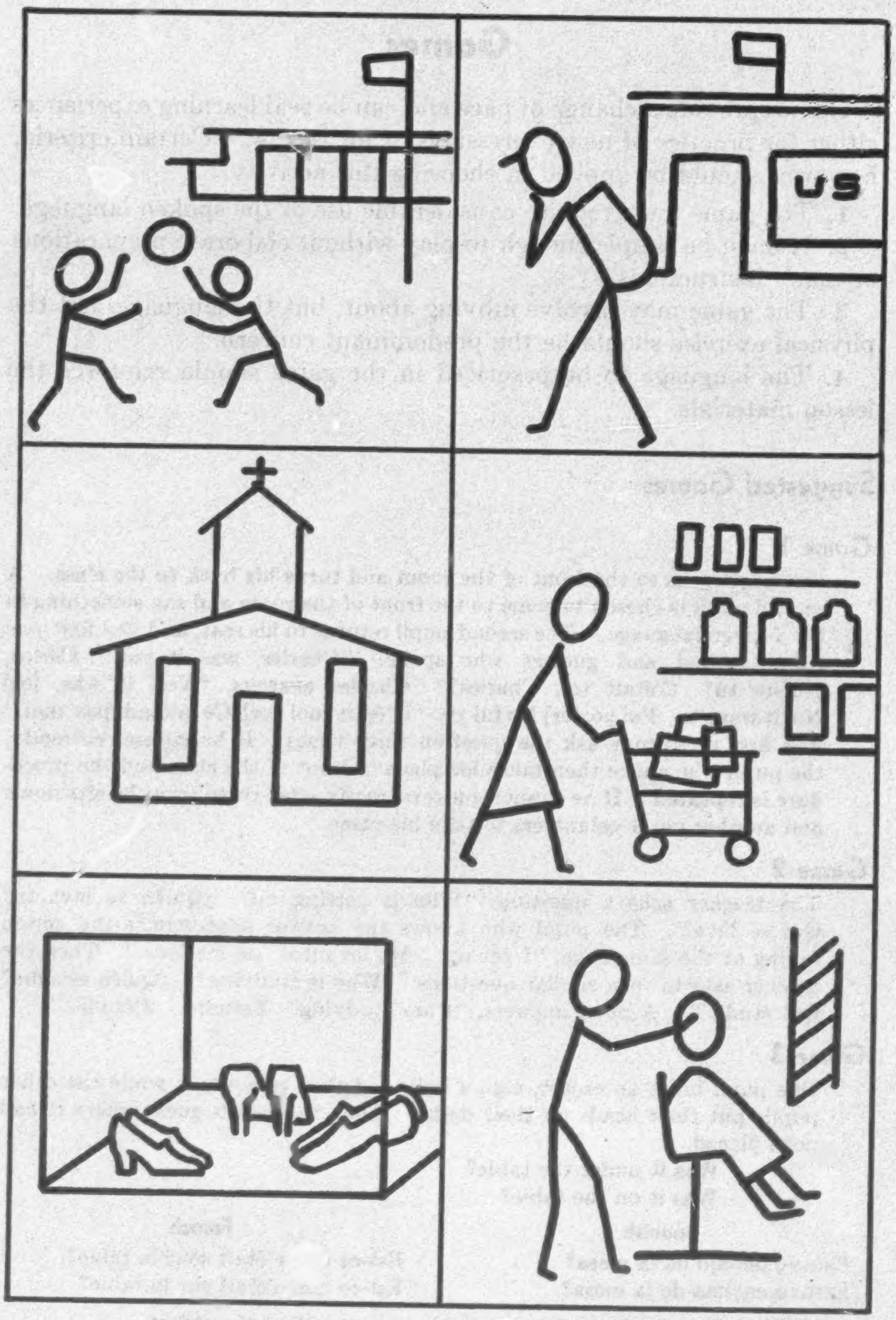
You have a pencil in your pocket.
a box
a penny
a knife
a watch
a handkerchief

Spanish	**French**
Usted tiene un lápiz	Vous avez un crayon
en el bolsillo.	dans la poche.
una caja	une boîte
un centavo	un sou
una navaja	un canif
un reloj	une montre
un pañuelo	un mouchoir

Instead of objects, the chart may show places or actions since these also afford many variations in basic sentences. The question, "Where do you have to go today?" could be answered, for example, "I have to go to school." Substitutions, as the answer is repeated, can be stimulated by the chart.

I have to go to the postoffice.
to church
to market
to the shoestore
to the barbershop

Spanish	**French**
Tengo que ir al correo.	Il faut que j'aille au bureau de poste.
a la iglesia.	à l'église.
al mercado.	à l'épicerie.
a la zapatería.	au magasin.
a la peluquería.	au salon de coiffure.


US

Games

Games provide a change of pace and can be real learning experiences either for practice of new expressions or for review. Certain criteria, however, should be applied in choosing this activity.

1. The game must require considerable use of the spoken language.
2. It must be simple enough to play without elaborate preparations or many instructions.
3. The game may involve moving about, but the language, not the physical exercise should be the predominant concern.
4. The language to be practiced in the game should reinforce the lesson materials.

Suggested Games

Game 1

One pupil goes to the front of the room and turns his back to the class. A second pupil is chosen to come to the front of the room and say something in the foreign language. The second pupil returns to his seat, and the first one turns around and guesses who spoke. "Charles, was it you? Carlos, ¿fuiste tú? C'était toi, Charles?" Charles answers, "Yes, it was, [or] No, it wasn't. Fui yo, [or] No fui yo. C'était moi [or] Ce n'était pas moi." The first pupil may ask the question three times. If he guesses correctly, the pupil who spoke then takes his place in front of the class and the procedure is repeated. If he cannot guess correctly after three tries, he sits down and another pupil volunteers to take his place.

Game 2

The teacher asks a question: "Who is getting up? ¿Quién se levanta? Qui se lève?" The pupil who knows the answer pantomimes the action saying at the same time, "I get up. Me levanto. Je me lève." Then the teacher asks in turn similar questions: "Who is studying? ¿Quién estudia? Qui étudie?" A pupil answers, "I am studying. Estudio. J'étudie."

Game 3

One pupil hides an object, e.g., a ball, and then removes it while the other pupils put their heads on their desks. Then the pupils guess where it had been placed.

Was it under the table?
Was it on the table?

Spanish	**French**
¿Estuvo debajo de la mesa?	Est-ce que c'était sous la table?
¿Estuvo encima de la mesa?	Est-ce que c'était sur la table?

The pupil who guesses first takes his turn at hiding the object.

VARIATIONS

Hide the object and leave it there, thus requiring the pupil to use the present tense.

Is it behind the door?

Spanish	French
¿Está detrás de la puerta?	Est-ce que c'est derrière la porte?

Game 4

One pupil is asked to think of something. He locates it by saying, "I am thinking of something which is in the street—house—classroom. Pienso en una cosa que está en la calle. Je pense à quelque chose qui se trouve dans la rue." Then the class asks five questions about the article before guessing what the object is. The type of questions may be suggested by the teacher and practiced in chorus the first time that the game is played:

Is it big?
Is it small?
Is it bigger than the table?
Is it smaller than the table?
Is it higher than the chair?

Spanish	French
¿Es grande?	Est-ce grand?
¿Es pequeño?	Est-ce petit?
¿Es más grande que la mesa?	Est-ce plus grand que la table?
¿Es más pequeño que la mesa?	Est-ce plus petit que la table?
¿Es más alto que la silla?	Est-ce plus haut que la chaise?

VARIATIONS

More advanced groups may play the game as "Twenty Questions." The first pupil may think of a person, place, or thing. The other students collect clues by asking twenty questions before guessing.

Game 5

All pupils stand, and the teacher times the class with a stop watch to see how quickly everyone can ask and answer one question correctly. Any given question may be asked only once.

P1 to P2: Where is the map?
P2 to P1: It is there.
P2 to P3: What color is the blouse?
P3 to P2: It is blue.
P3 to P4: What do I have in my pocket? (and so on)

Spanish

P1 to P2: ¿Dónde está el mapa?
P2 to P1: Está allí.
P2 to P3: ¿De qué color es la blusa?
P3 to P2: Es azul.
P3 to P4: ¿Qué tengo en el bolsillo?

French

P1 to P2: Où est la carte?
P2 to P1: La voilà.
P2 to P3: De quelle couleur est la blouse?
P3 to P2: Elle est bleue.
P3 to P4: Qu'est-ce que j'ai dans ma poche?

In this manner each pupil in turn answers and asks one question and then sits down. All who are left standing repeat the procedure. If no one is

standing after 7 minutes, say, the class tries to reduce the number of minutes and beat its own record each time the game is played.

VARIATION

All pupils stand. One by one each pupil makes a statement about what he is doing, acting it out as he speaks. No two pupils can do exactly the same thing.

Songs

Songs provide an excellent medium for second-language learning because their musical accompaniment helps establish good pronunciation and intonation. The rhythm and repetition make it easy to remember vocabulary and structural patterns. Singing also varies the routine and gives pupils another experience like that of the child whose language they are learning.

Children's songs from the foreign country are most enjoyable, since they provide the important elements of simplicity of tune, appropriateness of subject matter, and recurrence of well-known refrains. Singing games are popular too, and they also should be selected from the children's lore of the foreign country. Teachers sometimes make translations of English songs, since the pupils already know the tune, but these do not belong to the foreign culture and therefore lack authenticity.

In teaching a song, the first step is listening practice. After hearing a song several times as a whole, the teacher and pupils sing a short portion of it at a time until the pupils can sing all of it in chorus without prompting from the teacher. When the children know a song well they sometimes like to build a story or conversation in the foreign language using the song as a theme.

Children's Songs

Spanish: (Teaches common idioms)

LOS POLLITOS

Los pollitos dicen
Pío, pío, pío.
Cuando tienen hambre,
Cuando tienen frío.

La gallina busca
El maíz y el trigo
Les da la comida
Y les presta abrigo.

(Recurring vocabulary)

CANTO DE ARRORRO

Y al arrorro, niña; y al arrorrorró.
Duérmete, niñita, que te arrullo yo.
Si te duermes, niña, y te duermes ya,
viene un ángel lindo y te guardará.

Y al arrorro, niña, y al arrorrorró.
Duérmete, niñita que te arrullo yo.

French: **(Recurring vocabulary)**

LE FURET DU BOIS JOLI

Il court, il court, le furet,
Le furet du bois, mesdam's
Il court, il court, le furet,
Le furet du bois joli.

Il a passé par ici,
Le furet du bois, mesdam's
Il a passé par ici,
Le furet du bois joli.

Il court, il court, le furet,
Le furet du bois, mesdam's
Il court, il court, le furet,
Le furet du bois joli.

(Recurring vocabulary—suitable for health unit)

BELLE ROSINE

Bonjour, belle Rosine, Comment allez-vous?
Vous me faites la mine, Dites-moi, qu'avez-vous?
C'est que j'ai mal à la tête ce matin,
ce qui me cause, ce qui me cause,
C'est que j'ai mal à la tête ce matin,
ce qui me cause bien du chagrin.

Testing Oral Skills

All aspects of the foreign-language-in-elementary-schools program need to be evaluated in terms of the purposes of the program. The present discussion, however, is limited to the development of audio-lingual skills.

The teacher is able to judge fairly accurately the oral ability of the individual pupil in class activities, but some objective measurement is desirable. Pupils need considerable time to listen before they begin to speak. While they are learning to recognize the sounds and meanings of what they hear, their listening comprehension can be tested through actions and responses not requiring them to speak in the foreign language. Listening comprehension tests which are frequent, short, and interesting can themselves constitute a useful learning experience.

Speaking ability is most easily judged by performance. Group testing of speaking ability is not feasible without adequate recording equipment, but individual testing can be planned at intervals. In testing the aural-oral skills several elements—comprehension, pronunciation, expression of ideas, speed and accuracy of response—must be included, and often it is difficult to test these elements separately.

The following examples of test questions may suggest techniques to the teacher who is constructing his own tests of audiolingual skills.

For one type of comprehension question the testing equipment consists of pictures, charts, or flashcards and the teacher's spoken sentence or a recorded sentence. Four flashcards (charts or pictures) may be set up in order A, B, C, D. The child either numbers his paper from 1 to 10, or the teacher gives him an answer sheet numbered to 10 with the letters A, B, C, D, written by the side of each number. Then the teacher says aloud or plays on the machine one sentence represented by one of the nonverbal cues, and the child writes the corresponding letter by the side of the numbers in order, or, if he has the prepared answer sheet, he circles the letter of the picture which represents the sentence given aloud.

STUDENT'S ANSWER SHEET

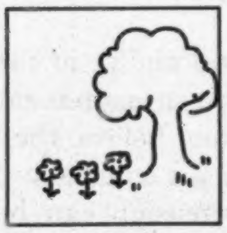
1. A B C D
2. A B C D
3. A B C D
4. A B C D
5. A B C D
6. A B C D
7. A B C D
8. A B C D
9. A B C D
10. A B C D

Examples of Types of Questions to Test Comprehension of One Sentence:

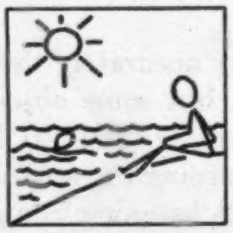
1. Tests comprehension and passive knowledge of common expression.

   Spoken sentence: It is summertime.
   Es verano.
   C'est l'été.

A



B



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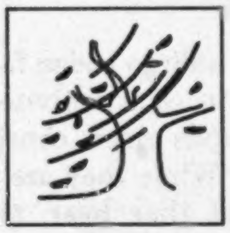

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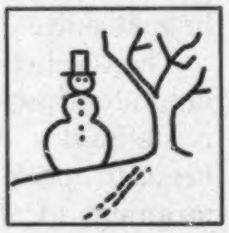


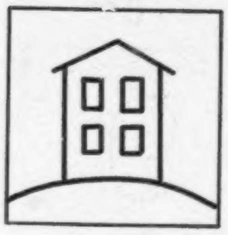
2. Same pictures as for sentence 1.

   Spoken sentence: It is cold.
   Hace frío.
   Il fait froid.

3. **Tests comprehension and passive knowledge of specific vocabulary.**

Spoken sentence: My house has two stories.
Tengo una casa de dos pisos.
J'ai une maison à deux étages.

A



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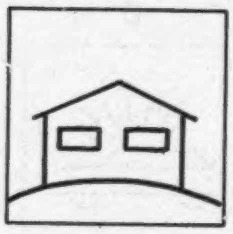

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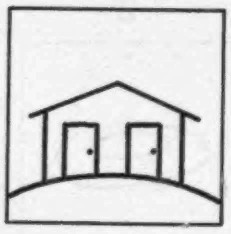

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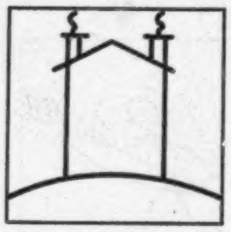
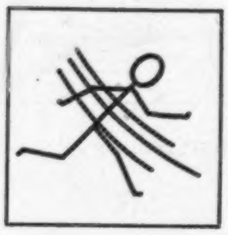


Note: If one very familiar word such as "two" occurs, then this concept should appear in all of the pictures so that the one word will not enable the pupil to guess the whole statement.

4. **Tests comprehension and passive knowledge of a verb.**

Spoken sentence: The boy sits down.
El muchacho se sienta.
Le garçon s'assied.

A



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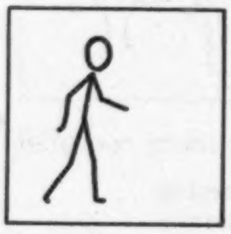

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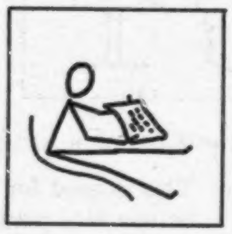

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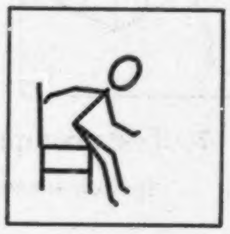
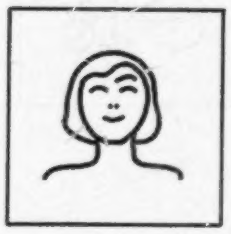


5. **Tests comprehension and passive knowledge of an adjective.**

Spoken sentence: Mary is sad.
María está triste.
Marie est triste.

A



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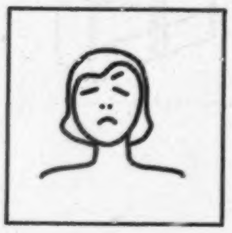

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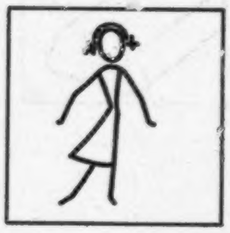

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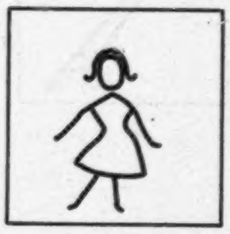
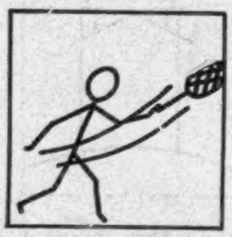


6. Tests students' comprehension, passive knowledge of vocabulary and ability to distinguish between sounds.

Spanish

Spoken sentence: It is new.
Es nuevo.

A



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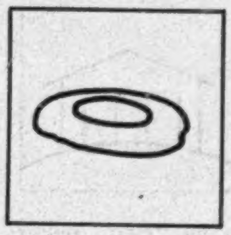

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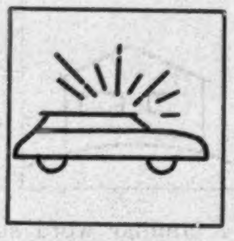

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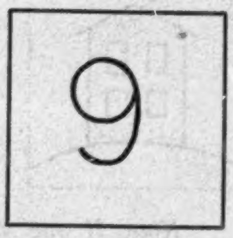
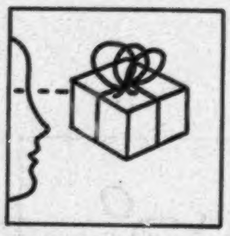


French

Spoken sentence: I see the cake.
Je vois le gâteau.

A



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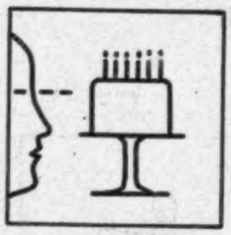

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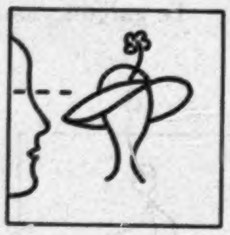

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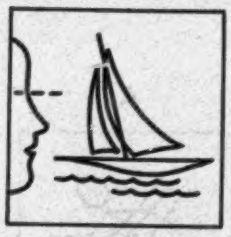
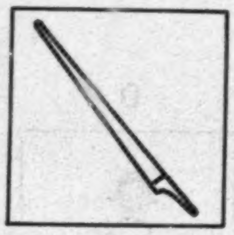


7. Tests comprehension of a longer more complicated sentence.

Spoken sentence: This is used for sleeping.
Se usa ésta para dormir.
Ceci s'emploie pour dormir.

A



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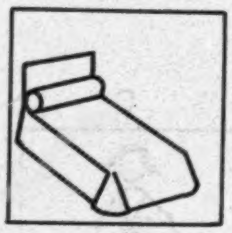

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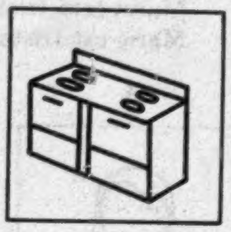

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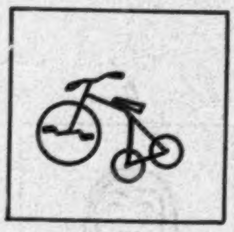
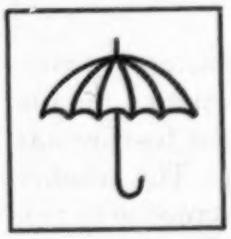


8. Tests comprehension of a longer more complicated sentence.

Spoken sentence: What one uses when it rains.
Lo que se usa cuando llueve.
Ceci s'emploie quand il pleut.

A



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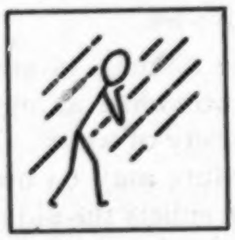

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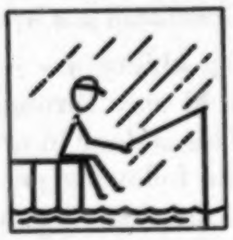

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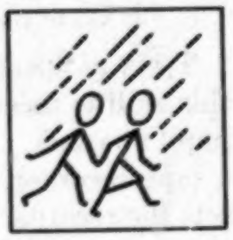


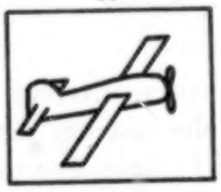
A type of comprehension question suitable for more advanced pupils is the longer narrative. The teacher prepares a short connected story using sentences that the pupils have learned, but in a different context. He reads the story twice and then places a collection of large pictures on the tray of the blackboard or on a flannel board (or individual dittoed copies can be supplied). The pupils look at the picture while listening a third time to the narrative. Each child is then asked to write on his paper the letters of any pictures which represent a part of the story. Example:

Yesterday I went to the park. When I arrived, my friends were there. We played while our parents talked. There was a bird in the tree, but when we sang, it flew away.

Ayer fui al parque. Cuando llegué, mis amigos estaban allí. Jugábamos mientras que nuestros padres hablaban. Había un pájaro en el árbol, pero cuando cantamos, se voló.

Hier je suis allé au parc. Quand je suis arrivé, mes amis y étaient. Nous avons joué tandis que nos parents ont parlé. Nous avons vu un oiseau sur un arbre, mais quand nous avons chanté, il s'est envolé.

A



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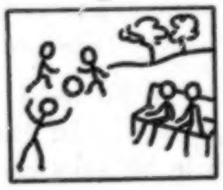

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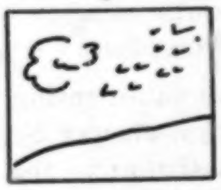

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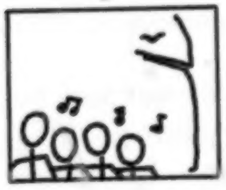

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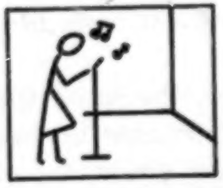

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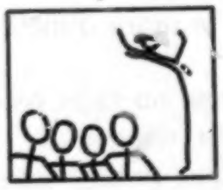

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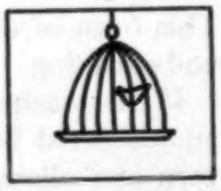

Another type of comprehension test has the pupil perform some action. The teacher gives each pupil an instruction; if he executes it properly, the teacher so indicates after the name of the pupil. Example:

1. Walk to the front of the class.
2. Show me a blue pencil.
3. Go to the blackboard and write a word.

Tests of speaking ability are more difficult to administer, because this skill is measured only through providing an opportunity for the pupil to speak. This is done in a variety of ways. If the teacher has a tape recorder, the following procedure may be used. The teacher sets the recorder in another room and enlists the aid of someone to run the machine. The teacher remains in the classroom directing some type of activity, while pupils take turns leaving the room one by one for the recording room. When they arrive, the proctor shows the pupil a flashcard or picture and gives him a few seconds (best to time with a watch or clock with a second hand, not noticeable to the pupil) to record his answer. The proctor has at least five flashcards or pictures to show. Later, while listening to the tape, the teacher marks on an evaluation sheet his estimate of each pupil's skill in both pronunciation and the expression of ideas (structure and active vocabulary). The evaluation sheet may be in this form, for example:

JOHN DOE

	Pronunciation					*Expression of Ideas*				
	A	B	C	D	0	A	B	C	D	0
1.										
2.										
3.										
4.										
5.										

For each sentence under test for pronunciation and expression of ideas, the teacher indicates his rating, according to a scale such as the following:

A (excellent) B (good) C (fair) D (poor) 0 (no answer)

The same rating system may be used if the teacher prefers the question-answer type of oral test. In this case the teacher leaves the assistant in the class while he asks each pupil in turn five questions, waiting a few seconds for the answer. The teacher later listens to the recorded answers and marks the evaluation sheet. This form of test is more difficult, since it tests both comprehension and speaking.

If the teacher has no tape recorder, the same type of test can be administered in the classroom. In this case he takes each pupil in turn and allows him to say something about a picture. He makes an immediate judgment of the pupil's performance, using the same type of evaluation form. He then goes around the class several times until each pupil has had an opportunity to make five statements. Or the teacher may want to give each pupil the complete set of pictures or questions before going on to the next pupil. When this procedure is followed, different pictures and questions are needed so that pupils tested last are not favored. Since all the pupils are tested over the same material when testing is done outside the class, the advantages of this procedure are obvious. Testing individually in the class presents two further difficulties: first, the teacher's on-the-spot judgment may not be as good as it is after he listens to the recorded responses, and second, he has the problem of keeping the rest of the group busy during the test.

Tests in the modern foreign language, if properly constructed and administered, go hand in hand with the teaching-learning process. Teachers are able by frequent evaluation to make needed modifications in the materials and methods as they proceed, and pupils have the satisfaction of demonstrating their proficiency. The test affords practice in the language under new circumstances, and, although both the teaching and the testing may be highly informal, the success of the planned progression in learning can be judged best by systematic measurement.

The teacher chooses or constructs the test so that the pupils are tested as nearly as possible in the manner in which they have been taught. Since translation, for example, is avoided in the learning activities it would not be used for testing comprehension.

Some pretest practice, such as in making a recording or marking answer sheets, prevents the pupil from becoming confused by the mechanics of the test. In many cases pictures or flashcards that are to be used during the test should be those, or something very similar to those, used in the class. No complicated unfamiliar visual materials should be introduced in a test.

Reading and Writing

Elementary school foreign-language programs are generally informal and exclusively oral, following the natural progression of learning the language skills. The understanding and speaking of a language precede the development of reading and writing, and the child's special powers for acquiring speech make it advantageous to concentrate first on the audiolingual skills. Even when reading is first introduced in the second language it is for the purpose of reinforcing the oral skills. In the upper grades the pupils have greater desire to read and have by then more firmly established habits in reading their own language.

The first presentation of vocabulary and structure is oral without any reference to the printed page, so that the pupils are able to say easily all the material they are going to read. This procedure has the following advantages:

1. The pupil pronounces more accurately by imitation of the spoken sounds, and his pronunciation is not influenced by a spelling which may resemble English.
2. Fluency is assured and no time is lost in interpreting new vocabulary, since the pupil already knows what the sentences say and needs only to practice recognizing the written forms as he did when he began reading his own language.

As the pupils progress in their ability to read in the second language, the teacher makes sure that they are supplied with enough simple reading material. They should never undertake to read at sight anything that contains a large number of new words which cause them to stumble over pronunciation or to start thumbing the dictionary for meanings.

Although reading of the foreign language has been introduced successfully in the upper elementary grades, writing is being taught to a much lesser extent. Pupils usually begin with writing activities such as copying or putting labels on maps, charts, cartoons, and bulletin board displays. Later they may want to write a series of descriptive or narrative sentences to go with pictures. In the mastery of linguistic skills writing follows reading. The child is not expected to write anything which he does not already understand and read well. His compositions or writing exercises should not lead him to try to use sentence structures with which he is unfamiliar. He will reproduce or link together only those sentences with which he is thoroughly familiar.

The reading and writing skills of course reinforce what has been learned orally, but time needed for practice in speaking and understanding should not be usurped by prolonged reading and writing exercises at the elementary school level.

Using a Teacher's Guide

It may seem to the teacher new to the foreign-language-in-elementary-schools program that he can write his own materials from day to day to fit the current interests of his group. Yet many teachers who have begun this undertaking, deceptively simple in the beginning, have found that the provision for sequence and reentry of materials becomes increasingly complicated. By the end of the year they see the need to rework the first-year material while constructing the second year's program. In succeeding years the choice of materials depends upon the foundation provided, and so the task gets beyond the limits of a teacher's time and energy. Most FLES teachers therefore find it helpful to use one of the available teacher's guides as the basis of the program, making modifications to fit the other classroom activities. If a new guide is being prepared, it should be a joint effort of a committee of teachers.

In recent years experienced language teachers, elementary supervisors, and curriculum committees have prepared instructional guides for teachers of a modern foreign language in the elementary school. A number of these guides are the result of experimentation and successful use over a period of time. Since they present the foreign language in the form and sequence appropriate to the various grades of the elementary school, they guide the teacher in the rate of introduction of new material and help him see the activities of his grade in relation to the total program. Whether the teacher is choosing or preparing such material, he should keep in mind the following characteristics of a good teacher's guide:

1. The content supports the statement of purpose of the FLES program.
2. The language materials for each grade make use of common forms of communication, such as dialogs, stories, dramatizations, descriptions, questions and answers, rejoinders, and any appropriate smalltalk. The essential units of speech are practiced as complete utterances in connected discourse, not as isolated words or unrelated sentences.
3. The learning activities make use of the child's acceptance of new patterns of sound and structure as the way to say what he wants to say. There is no oversimplification of the language to avoid idiomatic expressions, irregular verbs, and other complications which seem difficult to the adult learner. No grammatical explanations are given in the early and middle elementary grades, since they serve only to hinder the speaking process as well as to consume time that the child could use in practicing the language.
4. The materials presented in each grade are geared to the age and interests of the pupils and to the subject matter appropriate to the grade. The first expressions learned in the second language will be so essential to speaking in a given situation that they will be called forth from memory without conscious effort whenever a similar situation arises.

5. The language materials to be learned in a given grade are limited in order to allow sufficient time to establish good language habits. Quality of learning, not quantity of coverage, is evident throughout.
6. The core of the material consists of basic sentence patterns. When communication is the objective, the pupil's progress is not measured by the size of his vocabulary. Vocabulary is easily increased through substitution in the basic pattern as a normal use of new words occurs in various situations. To express ideas, the following type of practice, for example, is more useful than naming things or concentrating on lists of colors, parts of the body, articles of clothing, rooms of the house, foods, and other popular groupings of words. Examples:

   I went to the movies.
   My friend " " " zoo.
   My brother " " " ball game.

   I want to leave.
   " " " go to sleep.
   " " " play.
   " " " say something.

   He wants to leave the school.
   " " " eat in the kitchen.
   " " " play in the yard.
   " " " say something in class.

7. Recurrence of the basic sentence patterns is systematically provided, together with variations and extensions. The few expressions which pupils can use fluently and accurately one year will be kept active and augmented the next year so that the cumulative practice will lead to a secure command of the language most needed in their experience.
8. The guide contains collections of songs, games, and other resource materials related to the program of each grade.

The teacher's guide provides an accurate record of what has been covered during the year. If the teacher finds that a dialog or narrative needs more variation practice or additional expansions, he adds these to the guide. Notations of extra vocabulary and structures are especially important, since these must be marked for reentry at spaced intervals. The plan for recurrence should be written in the guide. New songs and games used also become a part of the amended guide.

In FLES programs that are new or as yet not well articulated with the continuing programs in junior high school, the teacher has a special need to keep a careful record year by year of the language materials introduced and learned in each grade. When all the teachers in a

FLES program keep such records, it is soon possible to work out a scope and sequence chart which will guide new teachers and provide a basis for further refinement as the program becomes better established.

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